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The Development of a Method for Teaching Fundamentals of Guitar to College Students in Music Education and Music Therapy Curricula.

Glenn Joseph Caluda

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THE DEVELOPMENT OF A METHOD FOR TEACHING FUNDAMENTALS OF
GUITAR TO COLLEGE STUDENTS IN MUSIC EDUCATION AND MUSIC
THERAPY CURRICULA

The Louisiana State University and Agricultural and Mechanical Col.

Ph.D. 1985

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THE DEVELOPMENT OF A METHOD
FOR TEACHING FUNDAMENTALS OF GUITAR
TO COLLEGE STUDENTS
IN MUSIC EDUCATION AND MUSIC THERAPY CURRICULA

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in Music Education

by
Glenn J. Caluda
B.M.E., Louisiana State University, 1970
M.A., University of Maryland, 1975
December 1985

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ABSTRACT

The purpose of this report was to formulate a methodical approach to the teaching of guitar skills needed for the effective use of the guitar by music educators and music therapists. In both these professions, the guitar is used in an accompanimental capacity and also is taught as an applied instrument. Presently, there is an ever-increasing supply of instruction books available which fulfill many different needs and explore various styles of guitar playing. However, at the time of this writing, a search of guitar texts has revealed no available text which is designed to develop the various skills needed to prepare the professional music educator or music therapist to use the guitar effectively in his work.

From the vast array of styles and techniques of the guitar, this report chose to develop the knowledge and skills most useful to the classroom teacher and practicing music therapist. Such topics include tuning, note reading, basic classical and plectrum technique, first position chords, use of the capo, bar chords, diminished seventh chords, open chord tuning, introduction to guitar history and literature, and elementary fretboard harmony.

The text is not intended for the beginning musician and builds on an expected knowledge of music fundamentals to accomplish quick and efficient assimilation of beginning

guitar technique and musical concepts on the instrument. Note reading is developed through the use of non-traditional, not easily memorized exercises, often in unusual meter signatures.

This report is not intended to be used as an exclusive text in any guitar learning situation. Supplementary material is essential, especially in the classical technique section where only developmental exercises and studies are given. It does not contain any literature from the guitar's standard repertoire, nor traditional pedagogical studies. The chord reading section does not contain any songs as these (and songbooks) can become quickly outdated and lose their meaning to passing generations of students. It is imperative to use supplementary material to fill these needs.

This method should be used along with the aid and instruction of a teacher. It is not, nor could not be, thorough enough to replace explanation, demonstration, and augmentation by an experienced guitarist.

CHAPTER I

INTRODUCTION

The guitar today is an immensely popular instrument with broad appeal for all age groups. A 1971 study of amateur music participation conducted by the National Opinion Research Corporation revealed that over seven million Americans play the guitar, and they constitute almost a quarter of the total number of people who regularly play a musical instrument.¹ The guitar is generally inexpensive to purchase and maintain, and there is hardly a style of music that cannot be played on it. Because of its popularity, adaptability, portability, and the attraction it holds for many people, it is apparent that anyone involved in teaching music in a general or therapeutic manner should consider the guitar to be an invaluable tool.

Statement of the Problem

The purpose of this study was to formulate a methodical approach to the teaching of guitar skills needed for the effective use of the guitar by music educators and music therapists. In both these professions, the guitar is used

¹The Guitar and Accessory Manufacturers Association of America and the American Music Conference. The Guitar Goes to Class (Chicago: 1974), p. 4.

in an accompanimental capacity and it is taught as an applied instrument. Presently, there is an ever-increasing supply of instruction books available which fulfill many different needs and explore various styles of guitar playing. However, at the time of this writing, a search of guitar texts has revealed no available text which is designed to develop the various skills needed to prepare the professional music educator or music therapist to use the guitar effectively in his work.

Significance of the Problem

The guitar is a widely used instrument in the elementary and secondary music classroom, both by students learning to play it and by teachers using it to demonstrate musical principles or to accompany group-singing activities. Often the responsibility of "guitarist-music teacher" falls to the general music teacher, choir director, or band director who is often unprepared for the task. Rarely is the college music student given training in guitar. Often, a music teacher must later struggle on his own in an actual teaching situation to stay one step ahead of the students in learning to play the guitar.

The music therapist also draws upon the guitar's popularity in similar ways with groups and individuals. In addition, there is the added advantage of the guitar's ability to sound soft, yet complete, which makes it very adaptable for institutional use.

The guitar is a very useful tool in developing musical communication, social identity, development of motor skills, and self-discipline.² Clearly it can be seen that the education of a music educator or music therapist should include significant training on the guitar both as a folk and classical instrument.

Definition of Terms

This report will not involve knowledge or language that should be unfamiliar to a nominally trained student of music. Any specialized information or terms that deal with the guitar or the particular nature of this topic will be defined or explained in the appropriate section of this report.

Method of Procedure

The procedures used in the preparation of this report include historical research, descriptions of pedagogical principles applied to the guitar, explanations and analysis of traditional development finger exercises, and the writing of original exercises.

The material in this report was developed to achieve the following goals:

1. Developing an appreciation for the guitar and its history

²Robert W. Bune, "Let the Guitar Light Your Fire," Music Educators' Journal, January 1970, p. 83.

2. Developing note reading skill on the guitar
3. Developing basic ability and understanding of classical and plectrum techniques
4. Developing an understanding of fretboard theory (harmony)
5. Developing the ability to use the guitar creatively and successfully in teaching and therapy.

Delimitations

Background material for this report was drawn from the holdings of the Louisiana State University Library, personal collections, and the Library of Congress.

It should be here noted that the methodical approach evolved in this report was especially designed for a group setting of college music majors, more specifically music education and music therapy majors. It is assumed that students who use this guitar method will possess an understanding of musical notation and theory, but they need not possess any previous mastery of the guitar.

Development of Remainder of Report

An outline of the material to succeed the introductory chapter follows.

Chapter II. Review of the literature

Texts containing information about the guitar can be divided into three broad categories:

Method books containing material in various styles
and for all age groups in different situations

General music song book series for elementary or
secondary school students with short and very
basic sections introducing the guitar

Music texts for college students in non-music
education curricula which often have a basic
section of guitar instruction.

Chapter III. Topics included in the main body of the
work are as follows:

1. Brief history of the guitar
2. Tuning
3. Preparatory exercises
4. Note-reading
5. Classical technique
6. Plectrum technique
7. Chord reading and transposition
8. Use of the capo
9. Diminished chords
10. Bar chord system
11. Open chord tuning
12. Folk style "fingerpicking"
13. Resources
14. Appendices

Chapter IV. Summary, Conclusions, and Recommendations

Summary

Conclusions

Recommendations

Bibliography

CHAPTER II

REVIEW OF RELATED LITERATURE

It is not necessary to offer apologies for the integrity of the guitar as an instrument of concert stature and popular appeal. The wealth of its classical repertoire and ubiquity of its presence in the folk, jazz, and popular styles of music will confirm its importance as a musical medium. The vast and varied amount of published guitar related materials is also an indication of the American and world-wide appetite for information about the instrument.

When observing guitar related teaching material, there emerge two different, although sometimes overlapping, classifications. One type of material attempts to teach the guitar as a performance instrument, while the other uses the guitar as a means of achieving a musical experience, no more than a teaching tool. While the latter is an extremely useful and valid endeavor, the concern of this review was to investigate only those books which set forth a method of learning to play the guitar for itself. Obviously, there can be overlapping within these two areas, but usually the intent of the material is quite clear. When it appears that the overlapping is considerable, it will be noted.

Methods which aim at teaching the technique of the guitar itself can be oriented toward note reading and melodic style, chord playing and accompaniment, or both. These methods can also be structured to be more suitable for individual or class use. The historic methods for classical guitar are based on the note reading and melodic approach. The most important of these are Ferdinando Carulli's Methode Complete Pour La Guitarre (1810),³ Fernando Sor's Methode Pour La Guitarre (1830),⁴ Matteo Carcassi's Methode Complete Pour La Guitare (1840),⁵ and Dionisio Aguado's Escuela De Guitarra (1843).^{6,7} These methods, although still used, deal only with classical style and, although the musical literature contained is appealing, they are pedagogically archaic. They are also not suitable for classroom use. Recent classical methods, although more pedagogically innovative and possibly adaptable to group usage, deal with one style only. The most popular of these texts include Lecciones De Guitarra (1933) by Julio S. Sagreras,⁸

³Graham Wade, Traditions of the Classical Guitar (London: John Calder Publishers Ltd., 1980), p. 123.

⁴Ibid., p. 114.

⁵Ibid., pp. 121-122.

⁶Ibid., p. 120.

⁷Modern reprints or editions of these books are available and are listed in the bibliography.

⁸Julio S. Sagreras, Lecciones De Guitarra (Buenos Aires: Ricordi, 1933).

Classical Guitar Technique (1959) by Aaron Shearer,⁹ and Solo Guitar Playing (1968) by Frederick M. Noad.¹⁰

Of the presently available methods for plectrum style guitar, many are involved only with a melodic, note reading approach and do not develop chord strumming accompaniment. Among these methods are Active Spanish Guitarist (1948) by Elliot Sweetland,¹¹ Modern Guitar Method (1948) by Mel Bay,¹² Alfred's Prep Guitar Course (1960) by A. d'Auberge and M. Manus,¹³ Second Sessions for the Guitar Class (1970) by Herman H. Slayman,¹⁴ Step-by-Step Guitar Method (1974) by Ronny Lee,¹⁵ and Melody Playing and Music Reading (1978) by Dan Fox and Dick Weissman.¹⁶ It should be mentioned that these methods are either not recently

⁹Aaron Shearer, Classic Guitar Technique (Rockville Center, N.Y.: Belwin, Inc., 1969).

¹⁰Frederick Noad, Solo Guitar Playing (New York: Schirmer Book, 1976).

¹¹Elliot Sweetland, Active Spanish Guitarist (New York: Belwin, Inc., 1948).

¹²Mel Bay, Modern Guitar Method (Kirkwood, Mo.: Mel Bay Publications, Inc., 1948).

¹³A. d'Auberge and M. Manus, Alfred's Prep Guitar Course (Port Washington, N.Y.: Alfred Publishing Co., Inc., 1960).

¹⁴Herman H. Slayman, Second Sessions for the Guitar Class (Cincinnati, Oh.: Canyon Press, 1970).

¹⁵Ronny Lee, The Step by Step Guitar Method (New York: Sunrise Publishing Company, Inc., 1974).

¹⁶Dan Fox and Dick Weissman, Melody Playing and Music Reading, 2 vols. (New York: G. Schirmer, 1978).

published (Sweetland in 1948), are part of a series with various books to cover different topics (Slayman, Lee, Fox and Weissman), or are from a large publishing house with many other guitar publications (Mel Bay and Alfred). These books cover note reading in a traditional non-chromatic manner with very conservative tonal exercises, a manner of presentation considered by this writer to be less productive for college musicians when compared to the chromatic approach offered in the method section of this report.

Because chord playing is popular and somewhat identifiable with the guitar, there are presently many methods which specialize in developing this aspect of the guitar's possibilities. Books which are involved only with chord playing are The Mel Bay Chord System for the Modern Orchestral Guitar (1948) by Mel Bay,¹⁷ Chords, Strums, and Songs (1978) by Dan Fox and Dick Weissman,¹⁸ The Pointer System for Guitar (1964) by Zane Van Auken,¹⁹ Playing the Guitar (1974) of Silver Burdett Music,²⁰ Classroom Guitar Instructor (1975) by Jerry Snyder,²¹ First Sessions for

¹⁷Mel Bay, Chord System for the Modern Orchestral Guitar (Kirkwood, Mo.: Mel Bay, 1948).

¹⁸Dan Fox and Dick Weissman, Chords, Strums, and Songs, 2 vols. (New York: G. Schirmer, 1978).

¹⁹Zane Van Auken, Pointer System for Guitar (Winona, Mn.: Hal Leonard Music, Inc., 1964).

²⁰Silver Burdett Music. Playing the Guitar (Morristown, N.J.: General Learning Corporation, 1974).

²¹Jerry Snyder, Classroom Guitar Instructor (New York: Charles Hansen Educational Music and Books, 1975).

Guitar Class (1970) by Herman H. Slayman,²² The Step-by-Step Chord Method (1974) by Ronny Lee,²³ The Graphic Guitar, Vols. 1-3 (1973-75) by Rudolph Foglia and Robert Geurtin,²⁴ and The Family Guitar Book (1974) by John Carlini.²⁵ Learning Music with the Guitar (1976) by Alice M. Knuth and Richard C. Berg²⁶ is, as the title suggests, an example of a book which uses the guitar as a means of enhancing the musical experience; nevertheless, it does explore the chordal style to a limited degree. Guitar! Musical Discovery for the Classroom Teacher (1971) by Herman H. Slayman²⁷ is a college level text geared toward teacher training. This brief booklet deals only with chord playing; however, it shares an innovative feature with the chord section of this study, in that it uses chord function numerals such as I, IV, and V7.

²²Herman H. Slayman, First Sessions for the Guitar Class (Cincinnati, Oh.: Canyon Press, Inc., 1970).

²³Ronny Lee, The Step by Step Chord Method (New York: Sunrise Publishing Company, Inc., 1974).

²⁴Rudolph Foglia and Robert Guertin, The Graphic Guitar, 3 vols. (San Antonio, Tx.: Southern Music Company, 1973-75).

²⁵John Carlini, The Family Guitar Book (Boston, Ma.: Boston Music Company, 1974).

²⁶Alice M. Knuth and Richard C. Berg, Learning Music with the Guitar (Belmont, Ca.: Wadsworth Publishing Company, Inc., 1976).

²⁷Herman H. Slayman, Guitar! Musical Discovery for the Classroom Teacher (Cincinnati, Oh.: Canyon Press, Inc., 1971).

By far the majority of non-classical guitar methods currently available attempt to combine both melodic and accompanimental aspects of the guitar. Books from this category are more apt to describe themselves as suitable for individual or class instruction and often contain guitar duets and trios. Some instructional texts are divided into separate distinct subject area sections. However, no text has been found which offers anything other than a traditional approach using tonally simple or folk song style note reading exercises. Neither have any methods been found, other than Slayman's Guitar! Musical Discovery for the Classroom Teacher, that attempt to foster an approach to transposition through key functions. A few methods mention the capo but none elaborate on its creative possibilities other than easy transposition. Most methods treat the technique of folk style fingerpicking to some degree and some even include instruction in basic music theory. The subject of open chord tuning is left entirely to books that specialize in that area, with the exception of Terry Lee Kuhn and Harvey D. Reid's Modern Folk Guitar (1984).²⁸ Needless to say, all methods contain sections on tuning, seating, and hand positions, but the history and heritage of the guitar are virtually ignored.

²⁸Terry Lee Kuhn and Harvey D. Reid, Modern Folk Guitar (New York: Alfred A. Knopf, Inc., 1984).

Although there are many books which discuss several related musical areas, three method books were found which are divided into specific subject areas. Mel Bay's Guitar Class Method, Vol. 1 (1972)²⁹ features sections on the Guitar, Chord-Strumming, Blues, Finger Style, Note-Reading, and Music Theory. Volume 2 (1980)³⁰ is divided similarly with the addition of eight guitar quartets. The Conn Method (1971)³¹ is also divided into sections and has the added feature of being contained in a ring binder. Students may remove various sections of the same book and work individually or in small groups. This is an interesting cost cutting device if all the pages are returned by the students and the book remains complete. Possibly the most comprehensive collection of subject areas is contained in Modern Folk Guitar by Kuhn and Reid. The approach presented in this text would be quite appropriate for college age students, although, as its title suggests, there is no treatment of the classical guitar or its technique which this writer feels is a necessity for the music educator.

²⁹Mel Bay, Guitar Class Method, Volume 1 (Kirkwood, Mo.: Mel Bay Publications, Inc., 1972).

³⁰Mel Bay, Guitar Class Method, Volume 2 (Pacific, Mo.: Mel Bay Publications, 1980).

³¹The Conn Method (New York: Warner Brothers Publishers, Inc., 1971).

Another book which is college guitar class oriented is Guitar Styles for Class Guitar by Neil Pennington³² which covers several areas but without much repetition and reinforcement. It contains some very nicely arranged guitar solos, duos, trios, and a quartet. Pennington has chosen to introduce only the classical style and circumvents the steel-string tradition. The book also lacks any discussion of guitar history.

Other books that fall into the category of a combined chordal and melodic approach are The Standard Guitar Method (1965) by Dick Bennett,³³ Creating Music with Guitar (1970) by Stacey Allen and Saul Feldstein,³⁴ Guitar Foundations of Beginning Study (1977) by Alan Dodd,³⁵ Comprehensive Guitar Method (1971) by Jerry Snyder and Ralph Higgins,³⁶ Music Through the Guitar (1972) by Fred Nance and Mary Ann Godla,³⁷ The Guitar Goes to School (1973) by

³²Neil Pennington, Guitar Styles for Class Guitar (Albuquerque, N.M.: Alan Dodd Publications, 1976).

³³Dick Bennett, The Standard Guitar Method, 3 Books (Ridgefield, N.J.: Beacon Music Co., Inc., 1965-66).

³⁴Stacey Allen and Saul Feldstein, Creating Music with Guitar (New York: Alfred Music Co., Inc., 1970).

³⁵Alan Dodd, Guitar - Foundations of Beginning Studies (Albuquerque, N.M.: Alan Dodd Publications, 1977).

³⁶Jerry Snyder and Ralph Higgins, Comprehensive Guitar Method (Rockville Centre, N.Y.: Belwin-Mills Publishing Corporation, 1971).

³⁷Fred Nance and Mary Ann Godla, Music Through the Guitar, 2 vols. (Park Ridge, Il.: General Words and Music Co., 1972).

Margaret Warren Mistak,³⁸ Basic Instructor Guitar (1975) by Jerry Snyder,³⁹ Complete Method for Guitar (1977) by David R. Arnold,⁴⁰ and Hal Leonard Guitar Method (1980) by Will Schmid.⁴¹

An investigation of previous doctoral dissertations reveals Roy Earl Petschauer's "The Development and Testing of a Guitar Method to Enable Educators to Play and Teach the Guitar in the Schools" (1972).⁴² Although its goal and the goal of this writing are virtually identical, the approach and much of the content are very different. The earlier method contains few chromatically challenging note reading exercises and it lacks the quantity of drills needed to learn the fingerboard. There is no discussion of guitar history nor open tuning. The capo is defined but its potentials are not explored. Bar chords are described, but no theoretical system for their use is outlined. Numerals appear in the chord section but their use as a

³⁸Margaret Warren Mistak, The Guitar Goes to School, 3 vols. (Chicago, IL: M. M. Cole Publishing Co., 1973-78).

³⁹Jerry Snyder, Basic Instructor Guitar, 2 vols. (New York: Charles Hansen Educational Music and Books, 1975).

⁴⁰David R. Arnold, Complete Method for Guitar (Falls Church, VA: Arnold Music, 1977).

⁴¹Will Schmid, Hal Leonard Guitar Method (Winona, MN: Hal Leonard Publishing Corporation, 1980).

⁴²Roy Earl Petschauer, "The Development and Testing of a Guitar Method to Enable Educators to Play and Teach the Guitar in the Schools." (Ed.D. dissertation, University of Oregon, 1972).

transpositional aid is not developed. The entire approach to classical technique is radically different, especially the right hand. This brief comparison of both methods reflects the obvious variance of both writers to the discerned needs of music educators and music therapists.

This review of pedagogically related guitar materials can in no way be considered exhaustive. New materials are published constantly and no review could claim to be all-inclusive. However, it is felt that the most important materials and trends within the delimitations of this study have been discussed.

CHAPTER III

FUNDAMENTALS OF GUITAR FOR MUSIC EDUCATORS AND MUSIC THERAPISTS

Introduction

This guitar method has been designed to obtain quick and efficient development of the techniques and knowledge which the author feels are important for a basic understanding of the guitar. Because the text is aimed at fulfilling the specialized needs of a college guitar class, certain limitations must be emphasized:

1. This method is intended for the adult student and much of the material is not appropriate, nor effective, for children, either physiologically or psychologically.

2. It is designed to be used within the confines of an academic year (two semesters, three quarters, etc.) for a class meeting a minimum of two hours per week. Material can be deleted or supplemented according to the particular needs of the course, at the discretion of the instructor.

3. None of the several technical, historical, and theoretical sections is intended to be exhaustive; on the contrary, they can serve only as a basic introduction to the vast scope of guitar related information.

4. The text is NOT intended for the beginning musician. Although no prior experience with the GUITAR is required, the student is expected to be knowledgeable of musical notation and elementary music theory.

5. The exercises in the note reading section are constructed to familiarize the student with the notes in first position in a very non-traditional manner. Chromatic notes are introduced almost immediately and the exercises are chromatic studies, not folk or popular songs which can be memorized easily, thereby decreasing the efficiency of music reading development.

6. Parts of the following material may be construed to be more useful to educators, for example note reading, history, and classical technique, while other parts may be more useful to therapists, such as open chord tuning and use of the capo. However, the author feels that both professional educators and therapists who use the guitar would benefit from a more complete familiarization with the guitar.

7. The chord reading section does not contain songs. Songs and songbooks can be quickly outdated and lose their meaning to passing generations of students. It is imperative to use supplementary material to fill this need.

8. The section on classical technique contains only developmental exercises. It does not contain any literature from the guitar's standard concert repertoire, nor traditional pedagogical studies. This area should also be supplemented by material appropriate to the needs and pace of the class.

9. This method is best used along with the aid and instruction of a teacher. It is not, nor could not be,

thorough enough to replace explanation, demonstration, and augmentation by an experienced guitarist.

A Brief History of the Guitar

The guitar has a long and interesting history extending back to the sixteenth century. Its direct predecessors, the lute and the vihuela (whose repertoire the guitar shares), were popular even in the Middle Ages. While the modern concert guitar is substantially different from these early instruments, its direct line of development can be followed through the past several hundred years.

The Lute

The lute is a wooden pear-shaped, gut-string (today nylon strings are sometimes used), fretted instrument. The number of strings on the lute varies from four pairs in the sixteenth century⁴³ to as many as thirteen courses in the Baroque.⁴⁴ A pair of strings side-by-side to be played as one unit is called a "course;" a single string can also be referred to as a course. (Therefore, a modern six-string guitar can be called a six-course instrument--six units. A modern twelve-string guitar also has six courses - six pairs.)

The lute was apparently derived from the Ud (or Oud), an Arabic instrument very similar in appearance to the

⁴³Ian Harwood and Michael Prynne, A Brief History of the Lute, Lute Society Booklets, No. 1 (Richmond, Surrey, England: E. H. Baker and Co. Ltd., 1975), p. 4.

⁴⁴Ibid., p. 18.

European lute. The Ud was introduced into Europe by the Moors during their occupation of Spain (A.D. 711-1492) and was adapted to western music, eventually slightly altering its shape and the number and tuning of the strings. During the next several centuries, the lute became the aristocratic instrument in the courts of Europe and amassed a repertoire of astounding magnitude and beauty, until its decline in the eighteenth century. A few of the great early players and composers for the instrument were Jean-Baptiste Besard, John Dowland, Vincenzo Galilei, Denis Gaultier, John Johnson, Robert Johnson, Thomas Mace, Francesco da Milano, Hans Newsidler, Esaias Reusner, Sylvius Leopold Weiss, and Vincenzo Capirola. In this century, there has been a modern revival of interest in the lute. There are many scholars and players researching and performing works from the great body of literature for this noble instrument.

The Vihuela

During the sixteenth century, the pre-eminent string instrument in Spain was the vihuela. Actually, there were three different types of vihuela: vihuela de arco (a bowed form); vihuela de penola (played with a plectrum); and the vihuela de mano (plucked with the fingers).⁴⁵ While the "de arco" and the "de penola" versions did not last very long, the vihuela de mano rose to great prominence.

⁴⁵Harvey Turnbull, The Guitar from the Renaissance to the Present Day (New York: Charles Scribner's Sons, 1974), p. 5.

The vihuela was very similar to the guitar in appearance and had six courses of gut strings. Its sound was probably much like the lute, although unfortunately, there are no surviving playable vihuelas to compare with the many lutes in excellent condition.

The period of great vihuela activity began in 1536 with the publication of Milan's book El Maestro and declined after Daza's Parnaso in 1576.⁴⁶ While the era of the vihuela's glory was relatively short, a great quantity of elaborate and graceful music was produced.

The seven known vihuela composers were Estaban Daza, Miguel de Fuenllana, Luis Milan, Alonso Mudarra, Luis de Narvaez, Diego Pisador, and Enriquez de Valderrobano.

The Guitar

Although guitar-like instruments can be traced back to antiquity, the first clearly recognizable guitars appeared in the Renaissance.⁴⁷ Its circumstances were quite humble as it was used almost exclusively as an accompaniment for popular folk songs and dances. The first printed music, and thus the beginning of its classical repertoire, began with the inclusion of guitar pieces in the great collections of vihuela and lute music. The earliest published music for the Renaissance guitar appeared in Spain in Mudarra's book

⁴⁶Ibid., p. 24.

⁴⁷Tom Evans and Mary Anne Evans, Guitars from the Renaissance to Rock (New York: Paddington Press Ltd., 1977), p. 12.

Tres Libros de Musica en Cifra Para Vihuela (1546), followed three years later by Merchiore de Barberiis' collection Opera Initolato Contina (1549) published in Italy.⁴⁸

In the following years, a very great amount of guitar music was published in Spain, France, and Italy. From its meek beginning, the little Renaissance guitar was set on a course of increasing popularity and importance. Some composers for the four-course guitar were Alonso Mudarra, Melchiore de Barberiis, Miguel Fuenllana, Adrien Le Roy, Robert Ballard, Guillaume Morlaye, Simon Forlier, and Gregoire Brayssing.

The sixteenth century guitar was a rather small instrument with only four courses. It was rather heavy in weight and sound compared to the lute and vihuela, and was somewhat looked down upon as an inferior instrument. But during the seventeenth century, the situation changed greatly. The guitar had grown larger, added another lower course, and had become the accepted social instrument in all the European courts, virtually replacing the lute and vihuela.

The era of the Baroque guitar's immense popularity was ushered in by Juan Carlos Amat's treatise Guitarra Espanola de Cinco Ordenes (The Five-Course Spanish Guitar) first published in 1596.⁴⁹ This little book was to have a

⁴⁸Turnbull, The Guitar from the Renaissance to the Present Day, p. 32.

⁴⁹Ibid., p. 42.

strong effect on the destiny of the guitar for the following two centuries. It was referred to in other later works and reprinted as late as 1784.⁵⁰ Possibly the most influential aspect of Guitara Espanola was Amat's espousing of the strumming or "rasqueado" style of playing which soon became established as the preferred way of playing the guitar. It was not until 1629 in the music of Giovanni Paolo Foscarini, that the entrenched rasqueado style gave way to a mixture of chord strumming and melodic note playing. Ultimately, it was the melodic or "punteado" style that was to become the standard of the repertoire to the present day.

The five-course Baroque guitar was truly an international instrument having great performers and composers in Italy, France, England, the Netherlands, Germany, and Spain. Some of the composers were Giovanni Paolo, Foscarini, Francesco Corbetta, Gaspar Sanz, Robeft de Visee, Giovanni Battista Granata, Domenico Pellegrini, Ludovico Roncalli, Francois Campion, Franciso Guerau, and Santiago de Murcia.

Perhaps the greatest single change in the guitar's evolution was the transition from the five-course instrument to the six single string guitar of the nineteenth century. As with the addition of the fifth course, it is not known exactly where or when the change from double to single stringing or the addition of the sixth string came about. It is possible that the five-course guitar acquired another course before the strings became single or that the

⁵⁰Ibid., p. 43.

five-course instrument changed to single strings before the sixth was added.⁵¹ The existing evidence points to the probability that the six single-string guitar first appeared in France in the early 1770's and took about ten years to become an established instrument in most of Europe.⁵²

It was during the Classical era that new music was being composed that could be considered truly idiomatic for the guitar as we know it today. Although the instrument had not yet attained its present size and shape, the use of six single strings in the standard tuning and use of staff notation instead of tablature (the transition from tablature to notation can be traced back to circa 1760)⁵³ established the beginning of our present tradition. This period produced some of the great guitarist-composers whose works continue to be studied and performed regularly. They helped to foster the intense interest in the guitar during the nineteenth century and left an enthusiastic following of players and aficionados. Some of the most influential guitarists were Fernando Sor, Mauro Guiliani, Dionisio Aguado, Matteo Carcassi, and Ferdinando Carulli.

The last major change in the guitar's appearance and construction was brought about by Antonio de Torres Jurado who enlarged the guitar's body, string length, and altered

⁵¹Ibid., p. 62.

⁵²Evans and Evans, Guitars from the Renaissance to Rock, p. 42.

⁵³Turnbull, The Guitar from the Renaissance to the Present Day, p. 60.

the internal construction of the instrument. The guitars built by Torres are simple and elegant with the natural beauty of wood complimenting a bold and clear sound. Most modern guitar makers continue to base their designs on the dimensional and aesthetic ideas of Torres.

The Torres guitar was specifically composed for and played by Francisco Tarrega who explored the tonal and dynamic possibilities of the "new" guitar. Although quite capable as a performer, Tarrega chose not to follow a career of concertizing, preferring to devote himself to composing, transcribing, and the development of a technique for playing the guitar. He was fascinated by the evocative singing voice of the instrument and wrote many exquisite pieces which exploited the rich sonorous potential of the Torres guitar.⁵⁴ Many of his pieces are staples of the repertoire.

In the twentieth century the guitar has achieved a position of esteem and acceptance in all the cultural capitals of the world. This success is due in no small way to the effort and single-minded devotion of one man - Andres Segovia. Born in Spain in 1893, Segovia decided at an early age to make the guitar his life's work. Unfortunately, the guitar found itself in a hostile environment during the early twentieth century. It was not considered a "serious" instrument, as it had been in the past, and was identified

⁵⁴Graham Wade, Traditions of the Classical Guitar (London: John Calder Publishers Ltd., 1980), p. 145.

mostly with popular and folk music. Segovia vowed to raise the instrument to the level of concert respectability. His achievements cannot be overestimated, having travelled throughout the world giving concerts and master classes, and persuading many composers to write for the guitar. Not only did he resurrect the old repertoire, but laid a foundation for the establishment of a new one. Perhaps Segovia's most valuable contribution has been to serve as an inspiration for all the aspiring players who followed in his path. Due to Andres Segovia's tireless work, the guitar now has a secure place in the world of great music.

The Flamenco Guitar

The modern flamenco guitar is very similar in appearance to the classical guitar and both share a common ancestry. However, the sound of the flamenco guitar is unique as are the materials used in its construction. It is a lightweight instrument with a strident, penetrating sound, which is essential in order to be heard along with the often loud singing and dancing which it accompanies. It has a "golpeador" (a thin white or clear tap plate) on the sound-board which the guitarist uses to create rhythmic percussive effects that are an integral part of flamenco's technique. As with the classical guitar, it was Antonio de Torres Jurado who developed and defined the modern flamenco guitar.⁵⁵

⁵⁵ Evans and Evans, Guitars from the Renaissance to Rock, p. 181.

The Steel-String Guitar

Steel-string guitar-like instruments are not new, but the steel-string guitar as we know it is a relatively recent development of American origin. It was developed in response to the need for a louder, sturdier guitar to withstand the rigors of the American life style and to more ably assist as accompaniment in popular and jazz groups. There are two basic types of steel-string guitars: the flat-top, which is a direct adaptation of the older classical guitar and the arch-top, which draws its general design from the violin.

The two most important men in the development of the steel-string guitar were C. F. Martin and Orville Gibson. Martin worked mostly with the flat-top design. He was the originator of the internal X-bracing pattern which became standard on flat-top steel-string guitars. Gibson developed the arch-top guitar which was a significant departure from guitar building tradition. Both men founded companies which are still making high quality guitars today.⁵⁶ Some other important contributors to the evolution of the steel-string guitar are Mario Maccaferri, John D'Angelico, Charles Stromberg, and the Dopera brothers to name only a few.

The most recent adaptation of the steel-string guitar has been its electrification. The need for the guitar to be able to play loud enough to become a melodic instrument in jazz and dance bands led to the use of amplification.

⁵⁶Ibid., pp. 220-222.

Although no date is known for the first use of amplification, the first proven developer of magnetic "pickups" was Lloyd Loar during the early 1920's.⁵⁷ After a tentative beginning, the electric guitar soon became very popular with the help of such great players as Les Paul and Charlie Christian. Les Paul was also instrumental in the development and refinement of the solid-body electric guitar as were Leo Fender and Paul Bigsby. Today the electric guitar is all-pervasive in many styles of music, especially rock, and has established itself as an important member of the guitar family.

Today, various types of guitars are being used in many different styles and with divergent playing techniques. Any music store will have on hand classic guitars, acoustic guitars, twelve-string guitars, metal resonator guitars (usually called dobros), and even hybrid combinations. The "guitar world" is an active and exciting place to be!

Tuning the Guitar

The ability to tune the guitar accurately is an absolutely essential skill needed to play the instrument successfully. There are many methods of tuning and each player must discover a dependable and fairly rapid procedure.

The six open strings of the guitar are, from the thickest to the thinnest, E-A-D-G-B-E. The following figure shows the relationship of the strings to the piano keyboard

⁵⁷Ibid., p. 338.

and the notation of both instruments. Notice that the guitar sounds one octave lower than its notation represents (see Figure 1).

(numbers in circles signify strings)

Thickest string

The open strings as written for guitar

Actual sounding pitch

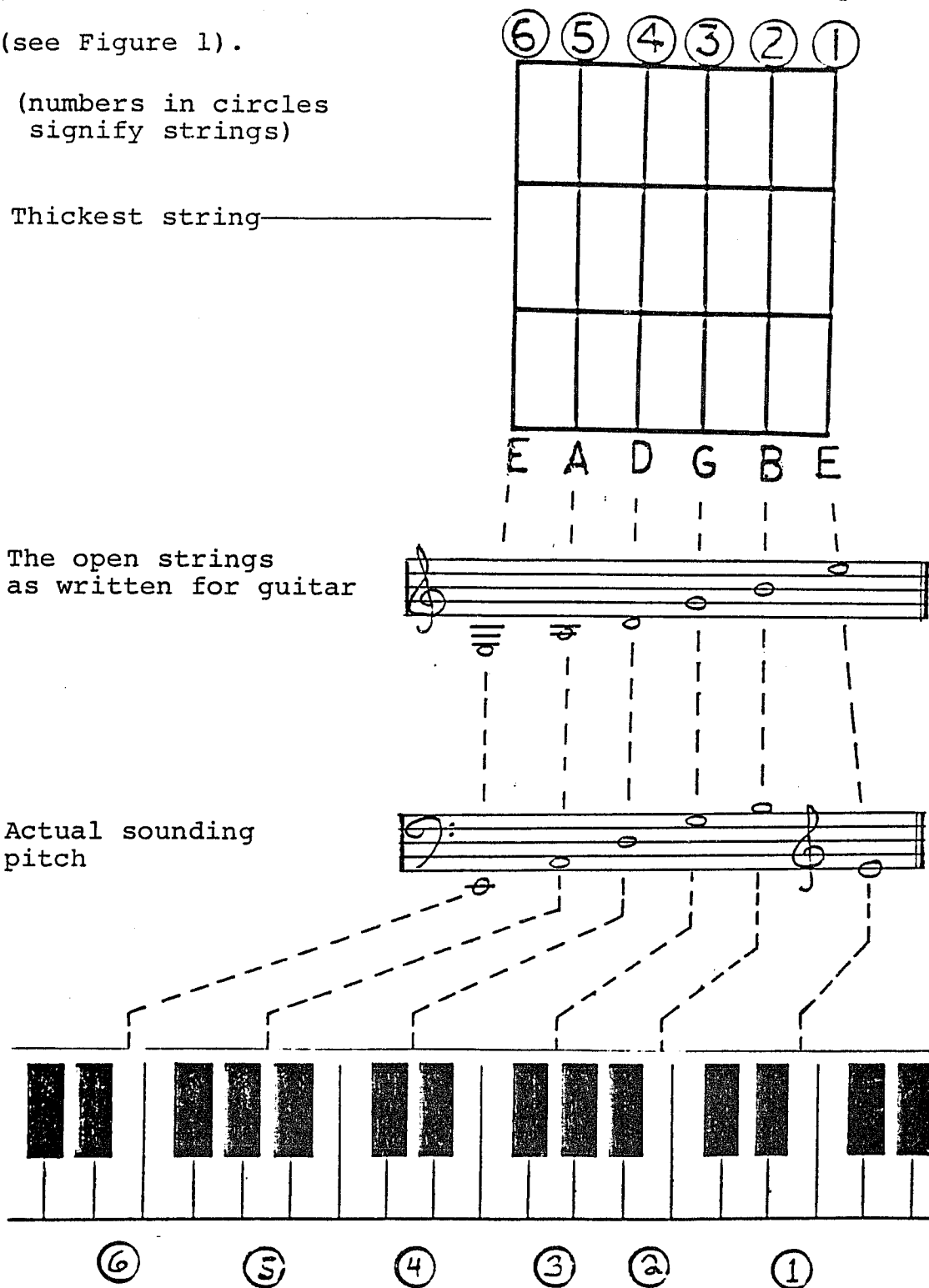


Fig. 1. Tuning the guitar from the piano

The easiest method of tuning the guitar is simply to match the pitch of each string to the pitch of the corresponding note on the piano, keeping in mind the guitar's octave displacement. It is best to approach the correct pitch from below and imperative not to tune too sharp. If the strings are too tight (sharp), they may break and the extra strain on the neck and top could cause severe damage to the instrument. If the strings are new or have been slack, they will require repeated tunings before the correct pitch can be maintained.

Perhaps the most common method of tuning is to tune one string from a pitch given by another. First, match the pitch of the low E string to the corresponding pitch from a tuning fork, pitch pipe, piano, or another instrument (actually, any pitch will work with a slight alteration in the matching procedure). Because the fingerboard is divided into half-steps by the frets, it can be seen that the note on the fifth fret (five semitones higher than E) will be an A. Therefore, the note A on the sixth string can be used as a pitch model for the open A string (fifth string). This process is repeated for the next three strings: match the pitch of the open fourth string to the fifth fret of the fifth string; match the open third string to the fifth fret of the fourth string. At this point a compensation must be made for the major third interval between the third and second strings. The fourth fret of the third string will produce the B needed to tune the open second string.

Finally, the fifth fret is again used to give the pitch of the open E (first string) from the second string. This procedure, although rather slow, can produce an adequately tuned guitar. Figure 2 shows this method of tuning (see

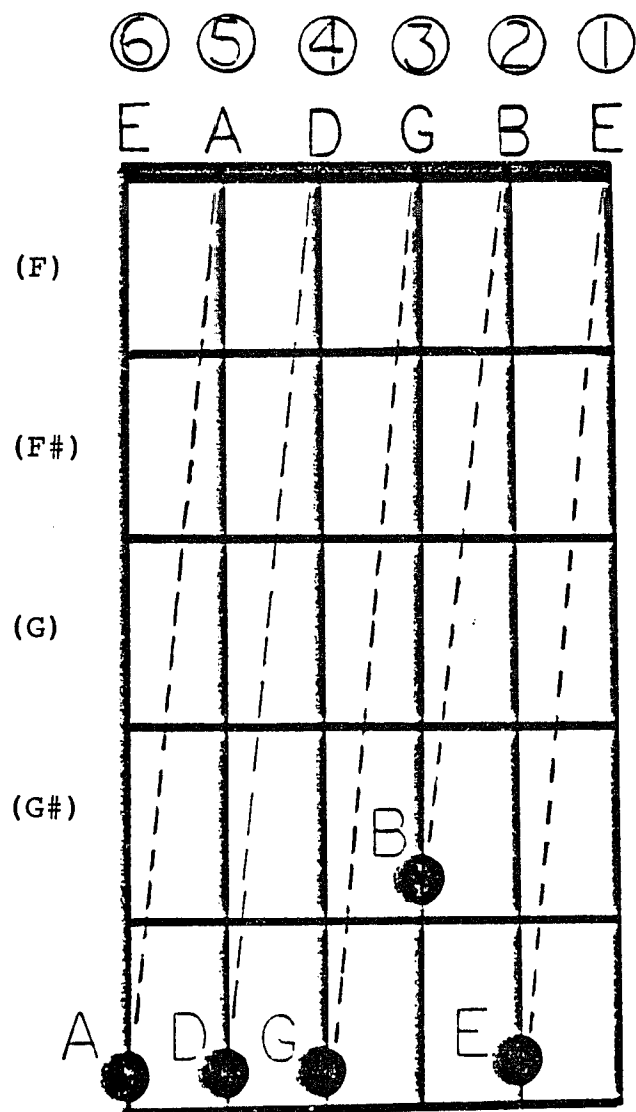


Fig. 2. Tuning the Guitar from Adjacent Strings

There are special problems to be dealt with when tuning guitars in class. The various methods for tuning, some more accurate than others, present the student with many options. The common method of tuning by matching the pitch of an open string to the pitch of the preceding string at the fifth fret (fourth fret for third to second strings) has inherent problems which make it less efficient in general. Matching pitch from a piano or pitch pipe does not give the student a method to use independent of outside aids.

It is recommended that the student tune by intervals on the open strings. While this method may not be perfectly accurate, the necessary compensations are easily made and the whole procedure can be accomplished quickly. This method requires only that a pitch for the low E string be given. A tuning fork, pitch pipe, piano, or another instrument may be used. Even an approximate guess will do, providing it is not too sharp. Once the class has tuned the low E string by matching the given pitch, the next string (A) is tuned by mentally "hearing" a pitch a perfect fourth higher and tuning the A string to match the pitch. It may be helpful to have the class first sing or hum the interval of a perfect fourth above the E string while matching the pitch of the A string to the sung or hummed pitch. Realizing the interval of a fourth should not be a difficult task for a class of music majors.

The process is continued for tuning each string except the second. The interval from the third to the second string is a major third. Therefore, that interval must be sung, hummed, or mentally "heard" in order to tune the second string. After the second string is tuned, the previous procedure is used again (interval of a perfect fourth).

This system provided some distinct advantages:

1. the left hand is free to adjust the tuning pegs
2. the open strings are clear and require no special technique (such as harmonics)
3. the student eventually learns the "sound" of the open strings and develops the ability to tune the guitar quickly
4. the need for an extremely quiet environment is not critical.

There is a slight complication which arises when the guitar is tuned in this manner. A player with an acute sense of pitch will probably try to tune the strings to PERFECT untempered intervals. However, it must be emphasized that the guitar is a tempered instrument and the intervals of the open strings must also be tempered. This procedure will nevertheless tune the strings very close to the desired pitch which can be obtained by slight compensations.

This method is not being presented as the "best" way to tune a guitar. For example, using electronic aids and even some ways of tuning by harmonics will produce more

accurate results. It is offered only as a relatively quick and efficient procedure for tuning groups of guitars in a classroom situation.

Playing Position

In order to play the guitar easily and effectively, it is necessary that the instrument be held in its proper playing position. This allows the muscles of both arms and hands to function more naturally and with no uncomfortable tension or strain. The best position is the classical seating position. The player should be seated on the edge of the chair with the left leg elevated (using a foot stool or a similar substitute). The guitar is then placed on the left leg with the tuning pegs approximately at eye level. This position allows the muscles of the left hand to function more naturally.

If for some reason the player finds this position undesirable, he should endeavor to find an alternate position that attempts to fulfill the principles outlined above. Sitting with legs crossed will allow the guitar to be held in a similar, but less effective, manner. If standing is necessary, the player should use a strap and maintain the proper playing angle (tuning pegs at approximately eye level).

Hand Position

Left Hand

It is also important that the student understand the

left hand position. The thumb should be placed on the back of the neck approximately opposite the second finger. One way to illustrate this position is to touch the thumb and second finger (away from the guitar), then place the fingerboard between them. DO NOT WRAP THE THUMB AROUND THE NECK. The palm should be parallel to the neck but not touching it. The fingers should not be "bunched up," they should maintain a spread. When playing stopped notes, the finger should press the string immediately behind the fret and use only the tip of the finger.

Right Hand

The right hand will be discussed in the classical and plectrum section of this text.

Use of the Plectrum

The plectrum, or pick, is held between the thumb and side of the index finger, at about a forty-five degree angle to the fingernail. It should be held securely with only the tip exposed to strike the string. The index finger should not be pointed, but curled with a greater part of the surface of one side of the pick touching the flesh. The fleshy part of the thumb, not the tip, touches the greater part of the other side of the pick. The remaining three fingers should touch each other slightly and LOOSELY curled toward the palm.

Some players may prefer to hold the pick with the thumb and first two fingers. The fingers will be less

curled than in the above manner and the greater part of the surface of the pick will rest against the index and middle fingers on one side and the fleshy part of the thumb on the other. Only the tip of the pick should be exposed. The remaining two fingers should touch each other and rest, slightly curled, against the side of the middle finger.

The pick is traditionally used on steel-string guitars. It produces a clear bell-like tone. While it is possible to use the fingertips to strike the strings, the tone is often uncontrolled and weak in volume. Nevertheless, some players do play finger style on the steel-string guitar successfully. The use of fingerpicks can produce the benefits of a pick sound and fingerstyle versatility, but requires considerable practice.

The classical guitar should NEVER, NEVER be played with a pick. Besides producing a harsh tone, the pick can severely mar the surface of the soundboard which does not have the protection of a pickguard as does the steel-string instrument.

Preparatory Exercises

Before playing any melodic or chordal exercises in this text, the student should spend some time warming-up the fingers of the left hand. The new guitarist will also find these exercises useful in building the strength necessary to hold down the strings and in developing the calluses needed on the left hand fingertips. By starting in seventh position and moving down the fingerboard, the fingers will

gradually become accustomed to the wider fret spacing of first position.

Preparatory Exercise No. 1

On the lowest string, the sixth string, place the tip of the first finger on the fifth fret and sound the string with a pick or thumb of the right hand. Be sure that the fingertip is pressing directly behind the fret and producing a clear tone. Leaving the first finger down, place the second finger on the next fret (sixth) and play it. Leaving the first and second fingers down, add the third finger on the next fret (seventh) and play it. Then add the fourth finger on the next fret (eighth) and play it. Be sure that all the fingertips are directly behind the frets and that the fingers are slightly curved from the knuckle joint. The thumb should maintain its position at approximately the middle of the back of the guitar neck, more or less opposite the second finger. Then, the process is reversed. With all four fingers in place, play the note held by the fourth finger, then the third finger, then the second finger, and finally the first finger. The fingers should lift individually. This entire sequence should be repeated on each string up to the first then back down to the sixth.

Preparatory Exercise No. 2

Play the first part of Preparatory Exercise No. 1 but do not go to the next string after the notes have been

played up and down. Instead, move the first finger back one fret (to the fourth fret) on the same string (sixth) and repeat the sequence. Repeat this process down the fingerboard to first position. This exercise should be done on each string. Be sure to maintain a good hand position.

Preparatory Exercise No. 3

In first position, place the first finger on the first string behind the first fret. Leaving the first finger down, play the fourth finger on the fourth fret. Continuing to keep the first finger down, lift the fourth finger and play the third finger. Leaving the first and third fingers down, play the fourth finger. The second finger is not used in this exercise. It should remain comfortably curled above the strings. This process should be repeated on each string from the first to the sixth and back. Proper hand position is essential.

The above exercises are very easy to memorize and will serve the student well as a daily warm-up routine. Remember, the guitar can be a somewhat painful instrument to learn. However, with practice, any discomfort should gradually disappear.

EXERCISES AND STUDIES

The following exercises and studies will develop plectrum technique and note-reading skills on the guitar. In this section, pieces entitled "Study" drill new notes to be learned and are repetitive in character. Pieces entitled "Exercise" combine new notes with previously-learned notes and are more melodic in character. When practicing, be very careful to observe the correct left-hand fingerings given with the notation and tablature.

NOTES ON THE SIXTH STRING

E F G

open 1st fret 3rd fret
 1st finger 3rd finger

Study on the Sixth String

Exercise 1

Exercise 1 is written in 4/4 time. It consists of three staves. The first staff contains four measures of whole notes, each with a different fingering: 1, 2, 3, and 4. The second staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4. The third staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4.

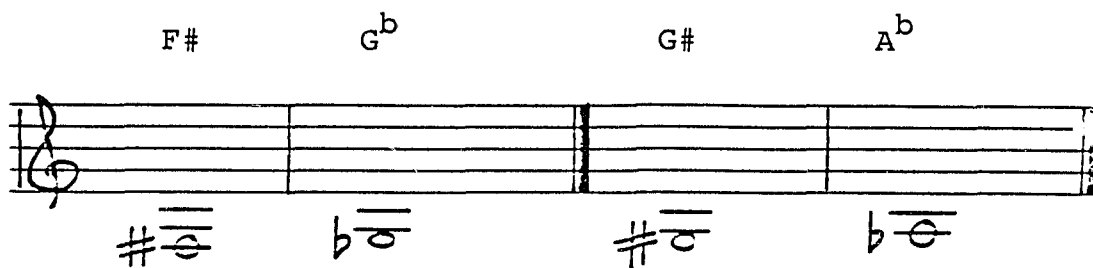
Exercise 2

Exercise 2 is written in 3/4 time. It consists of three staves. The first staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4. The second staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4. The third staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4.

Exercise 3

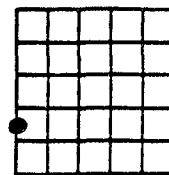
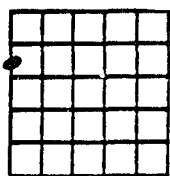
Exercise 3 is written in 4/4 time. It consists of three staves. The first staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4. The second staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4. The third staff contains four measures of eighth notes, each with a different fingering: 1, 2, 3, and 4.

MORE NOTES ON THE SIXTH STRING



2nd fret
2nd finger

4th fret
4th finger



Chromatic Study on the Sixth String



Exercise 4

The third system of the musical score, labeled with a circled '9' at the beginning. It contains three measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The key signature remains one sharp (F#).

Exercise 5

Handwritten musical notation for Exercise 5. The notation is written on two staves, each with a treble clef and a 7/4 time signature. The first staff begins with a circled '5'. The notes and rests are as follows:

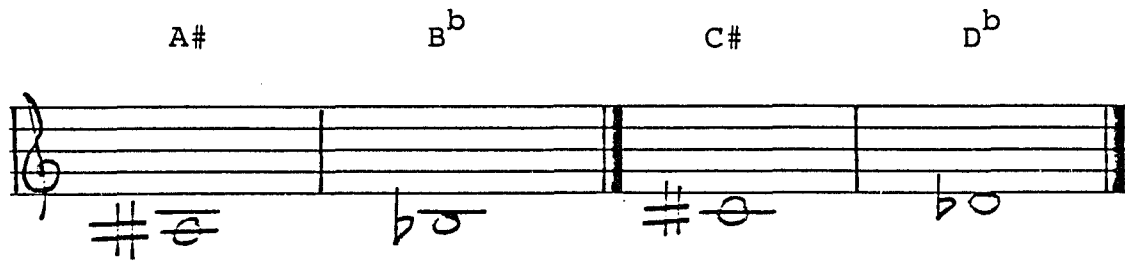
Staff 1: $\sharp F$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\flat F$, $\sharp F$, $\bar{\bar{F}}$.

Staff 2: $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\flat F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$, $\sharp F$, $\bar{\bar{F}}$, $\bar{\bar{F}}$.

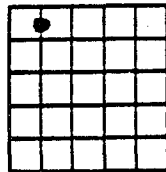
Exercise 6

Handwritten musical score for three staves, labeled 2, 5, and 9. The notation includes various chords, accidentals, and a 3-measure rest.

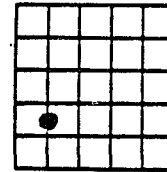
MORE NOTES ON THE FIFTH STRING



1st fret
1st finger



4th fret
4th finger



Chromatic Study on the Fifth String



Be sure to use the correct finger for each note.

Exercise 7



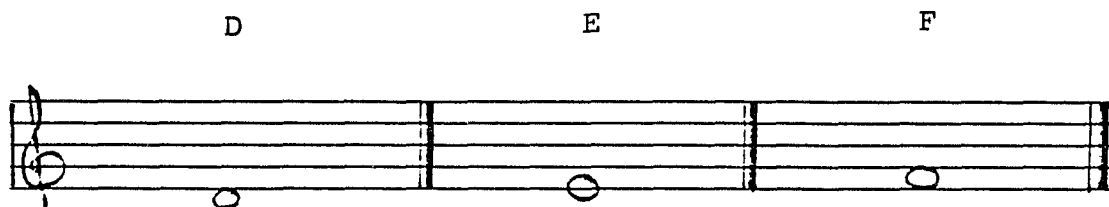
Exercise 8



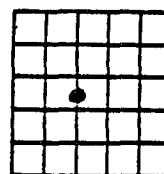
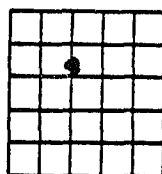
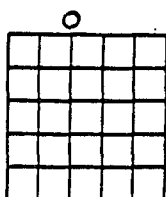
Exercise 9



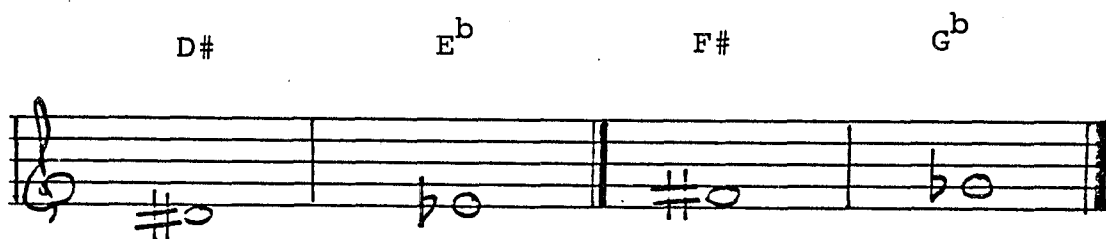
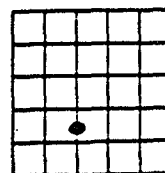
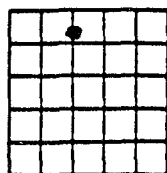
NOTES ON THE FOURTH STRING



open

2nd fret
2nd finger3rd fret
3rd finger

More Notes on the Fourth String

1st fret
1st finger4th fret
4th finger

If the notes are becoming confused in your mind, Review Now,
before it's too late!!!

Chromatic Study on the Fourth String

Handwritten musical score for "Chromatic Study on the Fourth String". The score consists of ten staves, each beginning with a circled measure number. The notation is in treble clef with a key signature of one sharp (F#). The first four staves (measures 1-17) show a chromatic ascent from G4 to D5. The fifth staff (measures 18-21) shows a chromatic descent from D5 to G4. The sixth staff (measures 22-25) shows a chromatic ascent from G4 to D5. The seventh staff (measures 26-29) shows a chromatic descent from D5 to G4. The eighth staff (measures 30-33) shows a chromatic ascent from G4 to D5. The ninth staff (measures 34-37) shows a chromatic descent from D5 to G4. The tenth staff (measures 38-41) shows a chromatic ascent from G4 to D5. The score ends with a double bar line.

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Exercise 10



Exercise 11

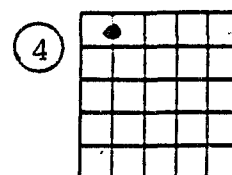
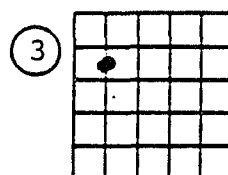
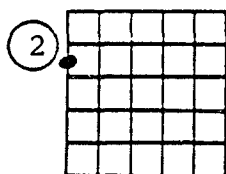
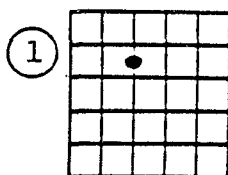


Exercise 12

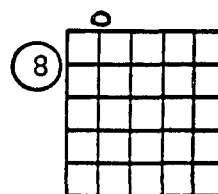
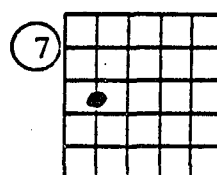
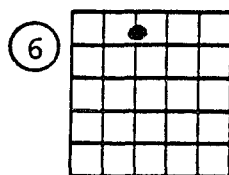
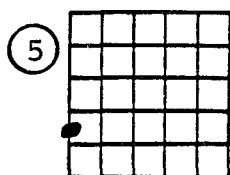


Review of Notes on the Fourth, Fifth and Sixth Strings

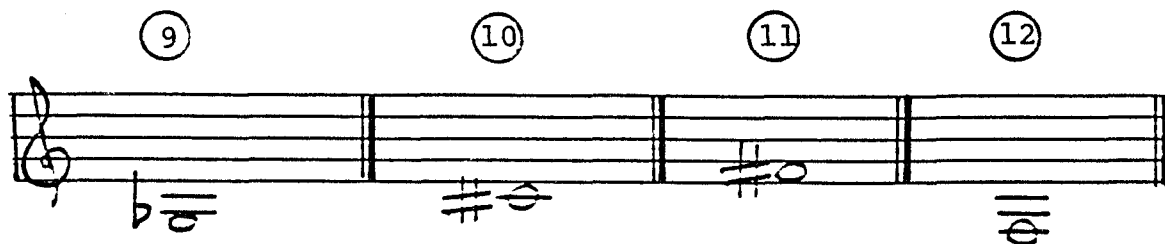
Name the correct letter for each tablature:



Write the notation for each tablature:



Write the tablature for the following:



Duet 1

Handwritten musical score for Duet 1, consisting of five systems of two staves each. The notation includes treble and bass clefs, a 3/4 time signature, and various musical notes, rests, and accidentals. Measure numbers 7, 11, 15, and 19 are circled at the start of their respective systems.

System 1: Treble staff has a whole rest in the first measure, followed by a half note G4, a half note F#4, and a half note E4. The bass staff has a whole rest in the first measure, followed by a half note D4, a half note C#4, and a half note B3. The system ends with a double bar line.

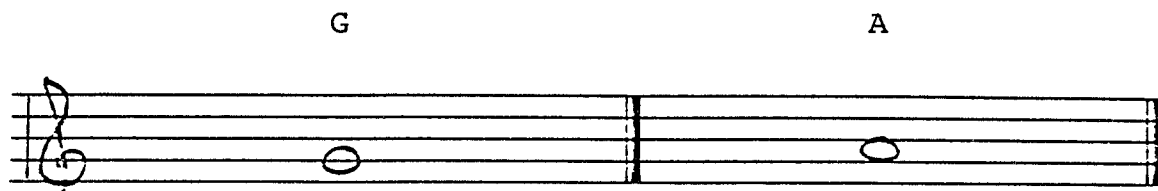
System 2: Treble staff has a half note G4, a half note F#4, a half note E4, and a half note D4. The bass staff has a half note D4, a half note C#4, a half note B3, and a half note A3. The system ends with a double bar line.

System 3: Treble staff has a half note G4, a half note F#4, a half note E4, and a half note D4. The bass staff has a half note D4, a half note C#4, a half note B3, and a half note A3. The system ends with a double bar line.

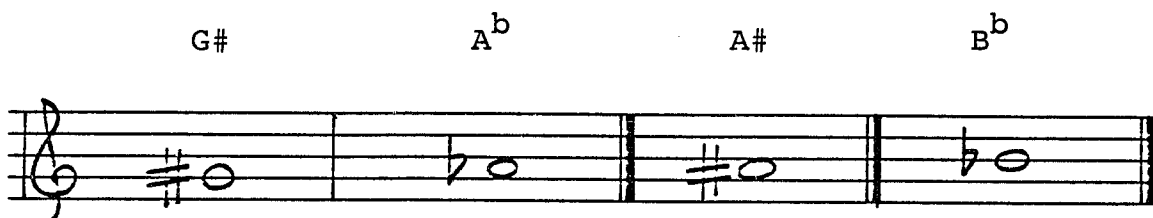
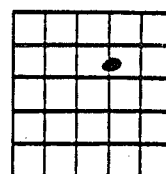
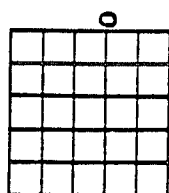
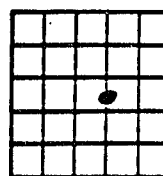
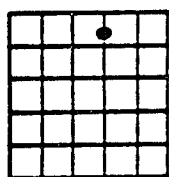
System 4: Treble staff has a half note G4, a half note F#4, a half note E4, and a half note D4. The bass staff has a half note D4, a half note C#4, a half note B3, and a half note A3. The system ends with a double bar line.

System 5: Treble staff has a half note G4, a half note F#4, a half note E4, and a half note D4. The bass staff has a half note D4, a half note C#4, a half note B3, and a half note A3. The system ends with a double bar line.

NOTES ON THE THIRD STRING



open

2nd fret
2nd finger1st fret
1st finger3rd fret
3rd finger

Chromatic Study on the Third String



Exercise 13



Duet 2

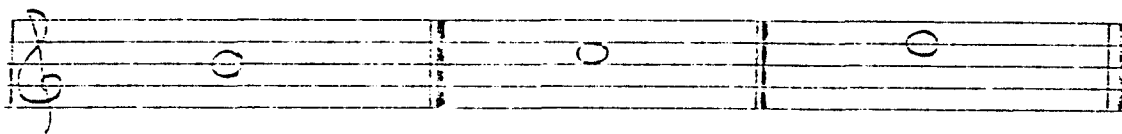
Duet 2 musical notation, consisting of four systems of two staves each in G major, 4/4 time. Each system contains a sequence of eighth notes in the upper staff and a sequence of eighth notes in the lower staff. The first system starts with a circled '5'. The second system starts with a circled '10'. The third system starts with a circled '15'. The fourth system starts with a circled '20'. Each system ends with a double bar line.

NOTES ON THE SECOND STRING

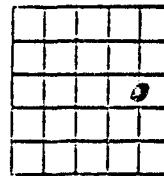
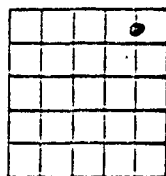
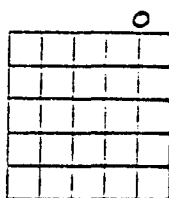
B

C

D



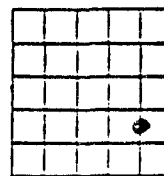
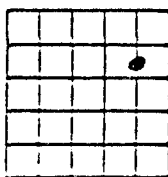
open

1st fret
1st finger3rd fret
3rd finger

C#

D^b

D#

E^b2nd fret
2nd finger4th fret
4th finger

Are you sure that you have been using the correct fingering??

Chromatic Study on the Second String

The musical score consists of nine staves of music, each containing six measures. The first four staves feature whole-note chromatic scales. The fifth staff introduces eighth notes. The sixth staff introduces sixteenth notes. The seventh staff continues with sixteenth notes and includes a key signature change to one sharp (F#). The eighth and ninth staves continue with sixteenth-note patterns, including chromatic runs and trills.

Staff 1: Whole-note chromatic scale (C4 to C5).

Staff 2: Whole-note chromatic scale (C4 to C5).

Staff 3: Whole-note chromatic scale (C4 to C5).

Staff 4: Whole-note chromatic scale (C4 to C5).

Staff 5: Eighth-note chromatic scale (C4 to C5).

Staff 6: Sixteenth-note chromatic scale (C4 to C5).

Staff 7: Sixteenth-note chromatic scale (C4 to C5), key signature change to one sharp (F#).

Staff 8: Sixteenth-note chromatic scale (C4 to C5), key signature change to one sharp (F#).

Staff 9: Sixteenth-note chromatic scale (C4 to C5), key signature change to one sharp (F#).

Exercise 14



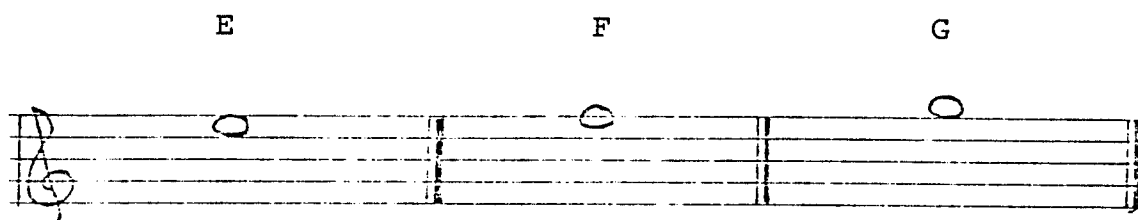
Exercise 15



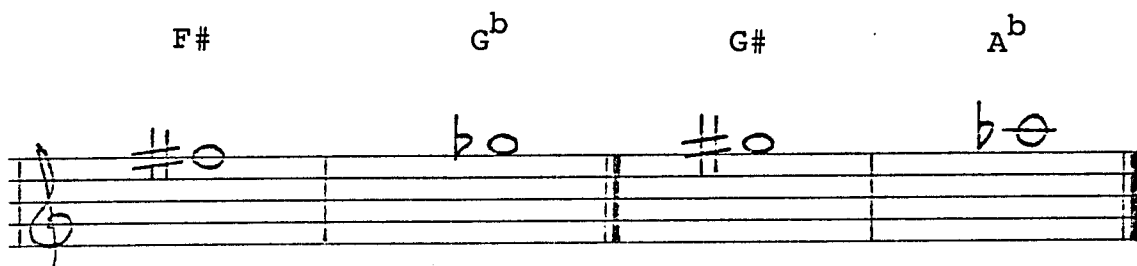
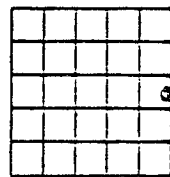
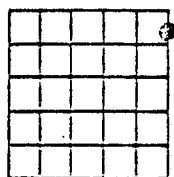
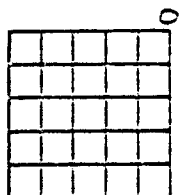
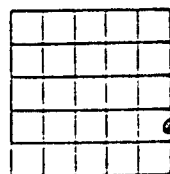
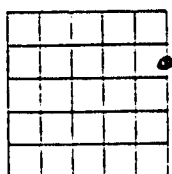
Exercise 16



NOTES ON THE FIRST STRING



open

1st fret
1st finger3rd fret
3rd finger2nd fret
2nd finger4th fret
4th finger

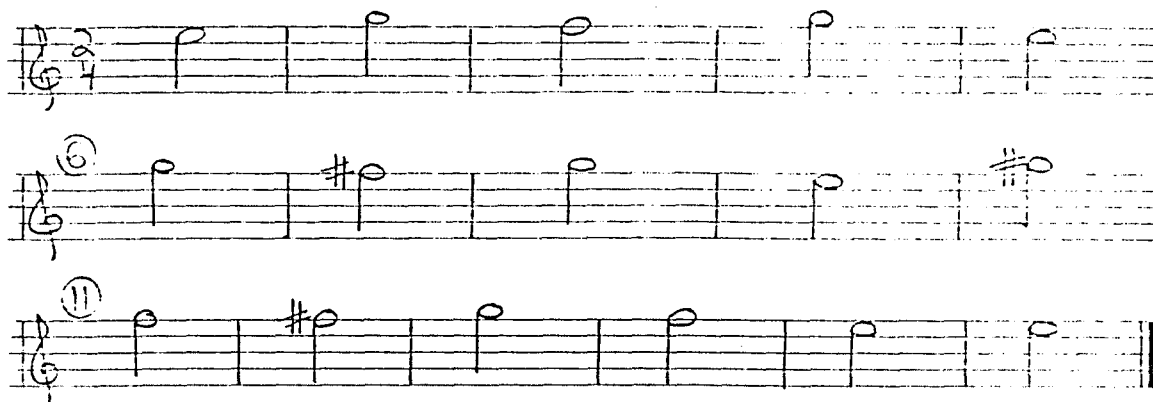
Notice that the notes on the 1st string are exactly two octaves higher than the notes on the 6th string.

Chromatic Study on the First String

Handwritten musical score for 'Chromatic Study on the First String'. The score consists of nine staves, each beginning with a circled measure number. The notation is in treble clef with a key signature of one flat (B-flat). The first staff (measure 1) shows a whole note G2. The second staff (measure 2) shows a whole note A2. The third staff (measure 3) shows a whole note Bb2. The fourth staff (measure 4) shows a whole note C3. The fifth staff (measure 5) shows a whole note D3. The sixth staff (measure 6) shows a whole note E3. The seventh staff (measure 7) shows a whole note F3. The eighth staff (measure 8) shows a whole note G3. The ninth staff (measure 9) shows a whole note A3. The notation is handwritten and includes various accidentals and fingerings.

1 2 3 4 5 6 7 8 9

Exercise 17



Duet 3



Exercise 18



Exercise 19



Exercise 20



Classical Technique

Position of the Right Hand and Wrist

The fingers of the right hand carry out the extremely important function of sounding the strings, which produces the character and tone quality unique to the guitar. Therefore, it is important that the right arm, wrist, hand, and fingers be aligned in a way that will enable them to function in a manner most compatible with playing the guitar.

The right arm should be positioned so that the upper forearm is placed on the edge of the front rim of the guitar. The actual point of contact will depend on the length of the player's arm. There should be no extreme downward or inward pressure; the natural weight of the arm will keep the guitar in place.

The alignment of the wrist with the arm is crucial to muscular freedom and tone production. The wrist and hand should follow the line of the forearm with no unnatural bend at the wrist. The fingers, when extended, should point in the same direction as the forearm. When the fingers are placed over the strings to play either rest or free stroke, the wrist should be slightly higher (from the soundboard) than the knuckles. No part of the hand should touch the soundboard including the fingers which should only touch the strings.

There are two ways of sounding the strings with the fingers of the right hand that are normally used in classical

guitar technique. Much has been written about the two strokes, and many exercises and etudes have been composed to assist the student in obtaining mastery over them. It is therefore obvious that the following discussion can only present an introduction to this extremely important area of guitar technique.

The proper positioning of the right hand and movement of its fingers are essential to the comfortable and efficient execution of rest and free stroke. Because human hands vary in shape, size, and finger length, only a few general guiding rules can be given in this brief presentation.

Rest Stroke

Rest stroke (apoyando in Spanish) gets its name from the necessity of the fingertip, when properly positioned, of coming to rest against the string adjacent to the sounded string. For example, if the first string is sounded, the fingertip will rest against the second string after completing the stroke. This type of stroke produces a loud and rich tone most useful in melodic playing.

The right hand should be positioned so that, with the tip of the finger on the string to be played, a gentle curve of the fingers allows the joint in the middle of the finger to hover over the string adjacent and lower (in pitch) than the string to be sounded.

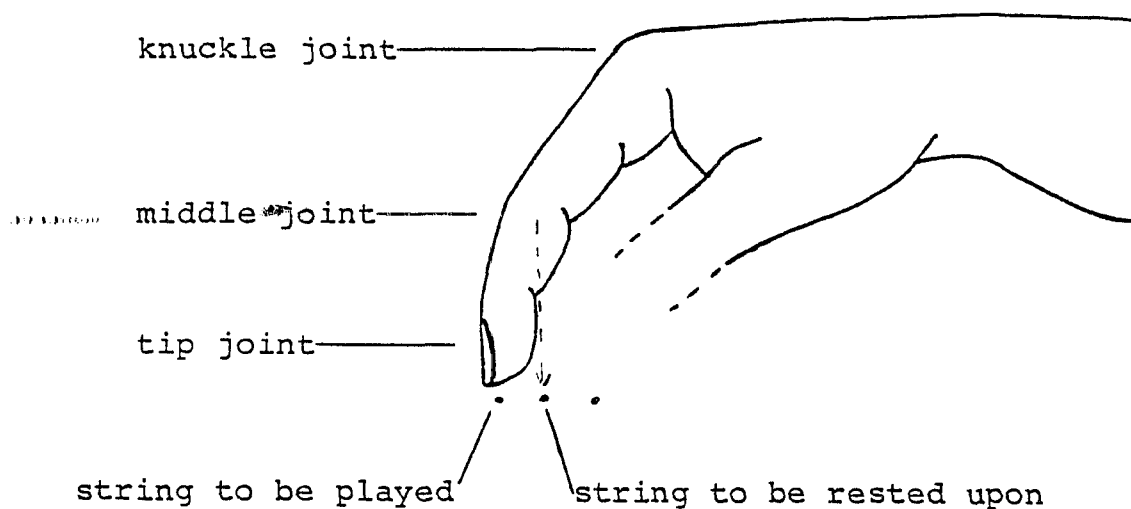


Fig. 3. Rest Stroke Position

When this alignment of the finger is properly set, the finger then raises slightly above the string. It is important that the raising and striking motion come from the joint at the knuckle of the hand.

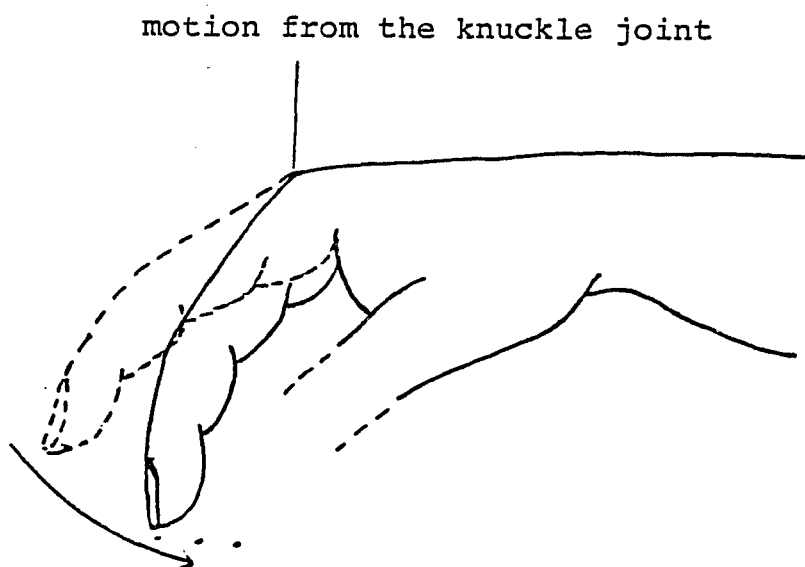


Fig. 4. Rest Stroke Preparation

The finger is then quickly lowered to the string, strikes it without any break of the motion, then comes to rest against the adjacent string. If one were to observe very carefully, it would be seen that the actual sounding of the string is accomplished by a slight "flick" from the middle joint; this happens somewhat automatically and does not usually require conscious control. After the positioning of the finger for the stroke becomes comfortable, avoid placing the fingertip on the string before striking.

The initial practicing of rest stroke should be done at a very slow pace, making sure that the hand and fingers are positioned properly and that the movements are clear, direct, and efficient. It should be practiced with each finger separately, then in alternation. Eventually, all of the elements of the stroke will become "automatic."

Free Stroke

Free stroke (tirando in Spanish) is described as "free" because the finger does not come to "rest" against another string but rather continues the arc of its swing after striking the string. Free stroke produces a somewhat lighter sound than rest stroke and allows very agile right hand finger action.

The alignment of the arm and wrist is the same for both free and rest stroke; however, the position and action of the fingers is slightly different. The hand should be positioned so that the middle joint of the playing finger is over the string higher (in pitch) than the string to be

played. This will cause the finger to be more curved than in rest stroke.

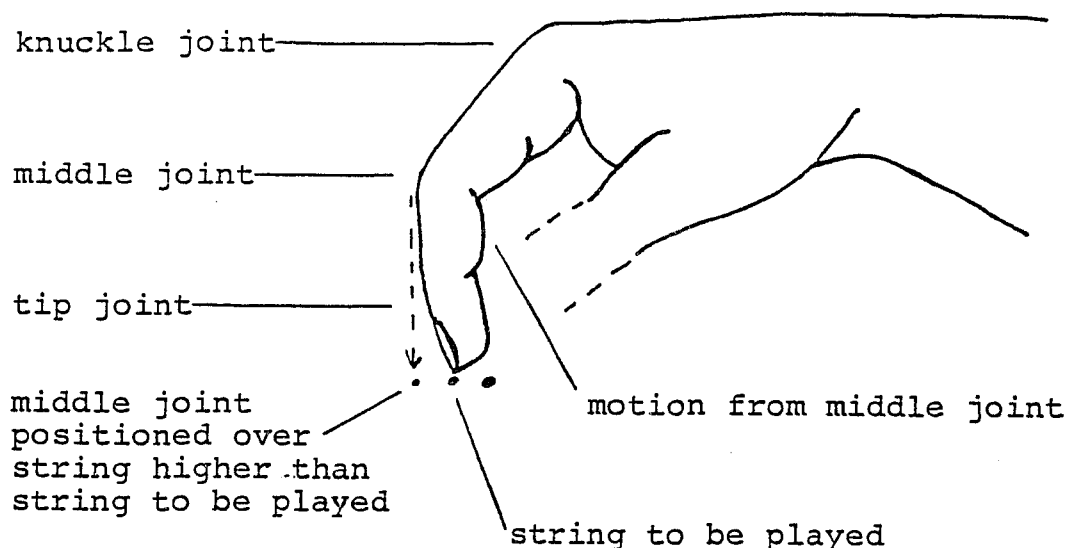


Fig. 5. Free Stroke Position

The action of the stroke is in two parts. First, the finger is raised slightly from the knuckle joint and the actual downward force is from that joint as well. However, the actual sounding of the string is caused by the swing of finger from the middle joint. This is similar to rest stroke except that in free stroke, the finger then continues its swing past the next string in a natural "follow-through." As with rest stroke, each finger should be practiced individually before attempting any of the exercises given later in this text.

Designations of the Right Hand Fingers

The traditional designations for the fingers of the right hand are shown in figure 6. The letters p, i, m, and a are derived from the Latin pollex, index, medius, and annularius, or from the Spanish pulgar, indice, media, and anular (See figure 6).

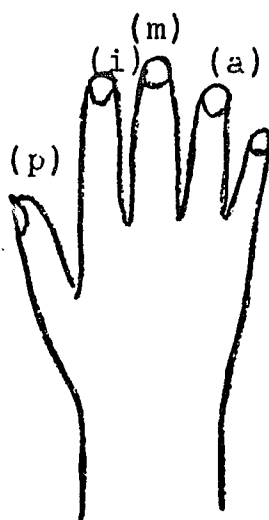


Fig. 6. Designations of the Right Hand Fingers

The little finger of the right hand is generally too short and weak to be used in plucking the strings, and will follow the movements of "a" if relaxed.

Note that the fingers of the left hand are indicated with numbers, while the fingers of the right hand are indicated with letters. This avoids confusion between right and left hand fingerings.

REST STROKE EXERCISES

The following exercises develop rest stroke techniques. Each exercise should be played with careful alternation of the i and m fingers, except where noted.

Exercise 21

Exercise 21 is a four-staff musical exercise in C major, 4/4 time. The first staff contains the notes C4, D4, E4, F4, G4, A4, B4, and C5, with fingerings 'i' and 'm' above the first two notes. The second staff begins with a circled '5' and contains the notes C5, B4, A4, G4, F4, E4, D4, and C4. The third staff begins with a circled '9' and contains the notes C4, D4, E4, F4, G4, A4, B4, and C5, with fingerings '(4)' and '(7)' above the fourth and fifth notes. The fourth staff begins with a circled '13' and contains the notes C5, B4, A4, G4, F4, E4, D4, and C4, with fingerings '(4)' and '(7)' above the third and fourth notes. The exercise concludes with a double bar line.

Exercise 22

Exercise 22 is a three-staff musical exercise in C major, 4/4 time. The first staff contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The second staff begins with a circled '6' and contains the notes C5, B4, A4, G4, F4, E4, D4, and C4, with fingerings '(4)' and '(7)' above the fourth and fifth notes. The third staff begins with a circled '11' and contains the notes C4, D4, E4, F4, G4, A4, B4, and C5, with fingerings '(4)' and '(7)' above the fourth and fifth notes. The exercise concludes with a double bar line.

Exercise 23

i m i m

5 9 13 18

Exercise 24

i m

5 9 13

Exercise 25

i m i m i

Exercise 25 is a four-staff musical exercise in C major, 4/4 time. The first staff contains the melody with lyrics 'i m i m i' above the notes. The second staff is a harmonic accompaniment starting on the fifth line (G4) and moving stepwise. The third staff is a harmonic accompaniment starting on the second line (D4) and moving stepwise. The fourth staff is a harmonic accompaniment starting on the first line (C4) and moving stepwise. The exercise concludes with a double bar line.

Exercise 26

m i m i

Exercise 26 is a four-staff musical exercise in C major, 3/4 time. The first staff contains the melody with lyrics 'm i m i' above the notes. The second staff is a harmonic accompaniment starting on the fifth line (G4) and moving stepwise. The third staff is a harmonic accompaniment starting on the second line (D4) and moving stepwise. The fourth staff is a harmonic accompaniment starting on the first line (C4) and moving stepwise. The exercise concludes with a double bar line.

Exercise 27

m i m i

⑤

⑨

⑬

⑰ i* m

⑳

㉕

㉙

*Repeat i to maintain regular string crossing -- using i on the lower string and m on the upper string.

Exercise 28



Exercise 29



At this point the previous exercises may be repeated using m and a in place of i and m respectively. Be careful to alternate fingers.

Exercise 30

Exercise 30 musical notation. Four staves in 3/4 time. Fingerings: i m i m. Markings: (5), (10), (15).

Exercise 31

Exercise 31 musical notation. Two staves in 4/4 time. Fingerings: i m i m * i, i * m. Marking: (4).

Exercise 32

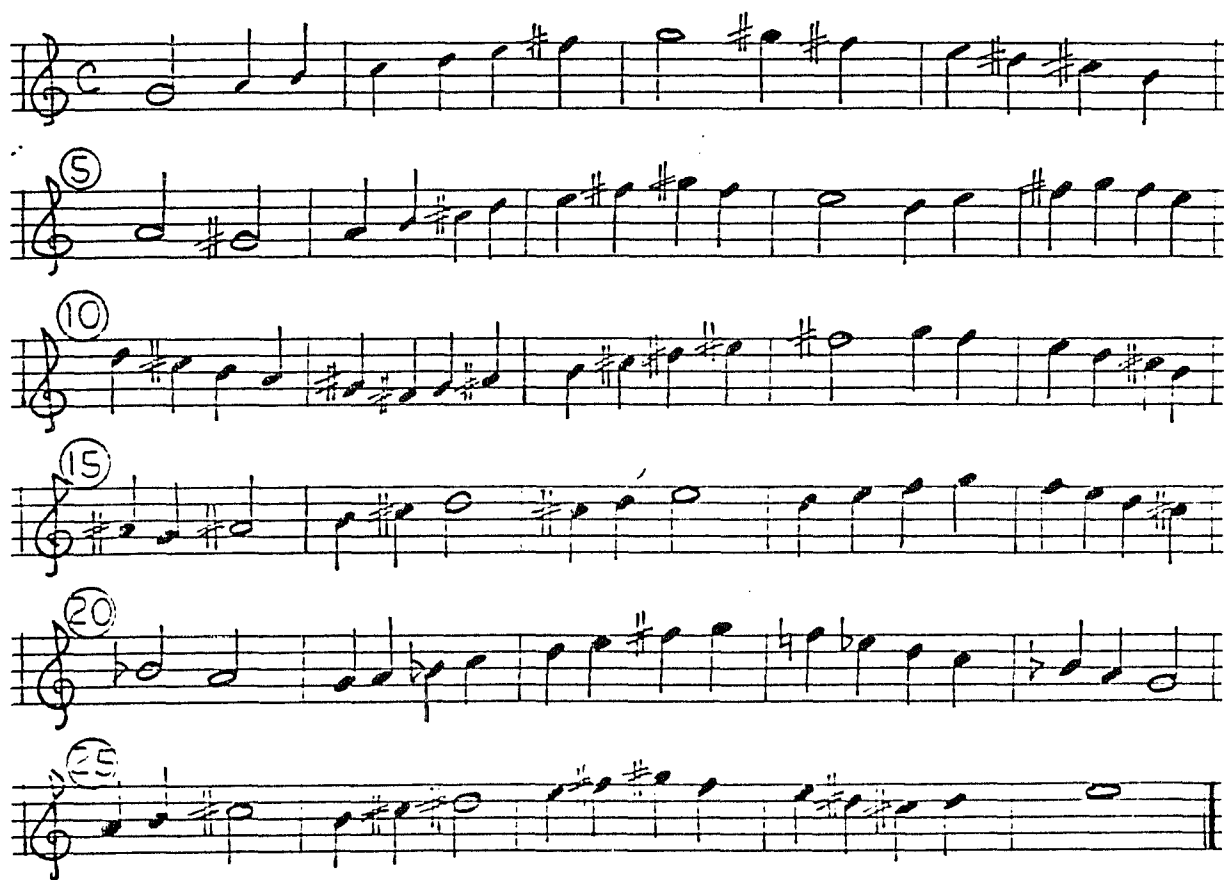
Exercise 32 musical notation. Two staves in 4/4 time. Fingerings: m i m, m * i, i * m. Marking: (5).

*Irregular string crossing (not in usual manner of playing the lower string with i and the upper string with m).

Exercise 33



Exercise 34



FREE STROKE THUMB EXERCISES IN COMBINATION WITH FINGERS

The following exercises develop right hand thumb technique. The thumb should play free stroke, not resting on a string after its stroke. In this section, exercises which combine the use of the thumb and fingers should be played rest stroke with the fingers and free stroke with the thumb.

Exercise 35

p

Exercise 35 is a three-staff musical exercise in 3/4 time. The first staff begins with a piano (p) dynamic marking. It contains a sequence of notes: a half note G4, a half note F4, a dotted quarter note E4, a half note D4, a half note C4, and a half note B3. The second staff, marked with a circled 7, continues the sequence with a half note A3, a half note G3, a dotted quarter note F3, a half note E3, a half note D3, and a half note C3. The third staff, marked with a circled 12, continues with a half note B2, a half note A2, a dotted quarter note G2, a half note F2, a half note E2, and a half note D2.

Exercise 36

Exercise 36 is a two-staff musical exercise in common time. The first staff contains a sequence of notes: a half note G4, a half note F4, a dotted quarter note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a dotted quarter note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a dotted quarter note G2, a half note F2, a half note E2, and a half note D2. The second staff, marked with a circled 6, continues the sequence with a half note C2, a half note B1, a dotted quarter note A1, a half note G1, a half note F1, a half note E1, a half note D1, a half note C1, a half note B0, a dotted quarter note A0, a half note G0, a half note F0, a half note E0, a half note D0, a half note C0, a half note B-1, a dotted quarter note A-1, a half note G-1, a half note F-1, a half note E-1, and a half note D-1.

Exercise 37

p i p m

Exercise 37 is a three-staff musical exercise in 4/4 time. The first staff has dynamic markings p, i, p, m above the notes. It contains a sequence of notes: a half note G4, a half note F4, a dotted quarter note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a dotted quarter note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a dotted quarter note G2, a half note F2, a half note E2, and a half note D2. The second staff, marked with a circled 6, continues the sequence with a half note C2, a half note B1, a dotted quarter note A1, a half note G1, a half note F1, a half note E1, a half note D1, a half note C1, a half note B0, a dotted quarter note A0, a half note G0, a half note F0, a half note E0, a half note D0, a half note C0, a half note B-1, a dotted quarter note A-1, a half note G-1, a half note F-1, a half note E-1, and a half note D-1. The third staff, marked with a circled 11, continues the sequence with a half note C-1, a half note B-2, a dotted quarter note A-2, a half note G-2, a half note F-2, a half note E-2, a half note D-2, a half note C-2, a half note B-3, a dotted quarter note A-3, a half note G-3, a half note F-3, a half note E-3, a half note D-3, a half note C-3, a half note B-4, a dotted quarter note A-4, a half note G-4, a half note F-4, a half note E-4, and a half note D-4.

Exercise 38

i p p m

⑤

⑨

⑬

Exercise 39

p p i m i m

⑤

⑩

⑮

Duet 4

⑤

Handwritten musical notation for exercise 5. The notation is written on two staves. The top staff contains a sequence of notes with various accidentals (sharps and naturals). The bottom staff contains a sequence of notes, some with accidentals. Below the bottom staff, there are several small, handwritten symbols that appear to be rhythmic or fingering markings.

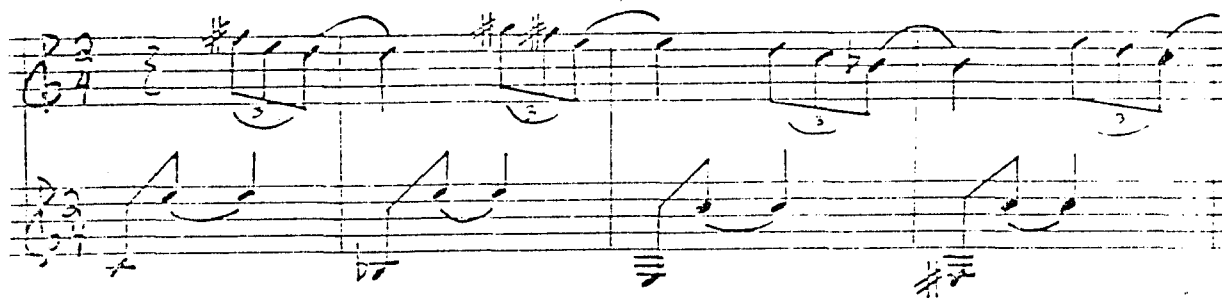
⑨

Handwritten musical notation for exercise 9. The notation is written on a two-staff system (treble and bass clefs). The treble staff contains a series of notes: a quarter note (F), a quarter note (Bb), a quarter note (F), a half note (D), a half note (Bb), a quarter note (F), a half note (D), and a quarter note (F). The bass staff contains a series of notes: a quarter note (F), a quarter note (Bb), a quarter note (F), a half note (D), a half note (Bb), a quarter note (F), a half note (D), and a quarter note (F). The notation is written in a simple, handwritten style.

*The bass notes in the second part do not occur regularly.

Don't confuse the downbeats.

Duet 5



Exercise 40

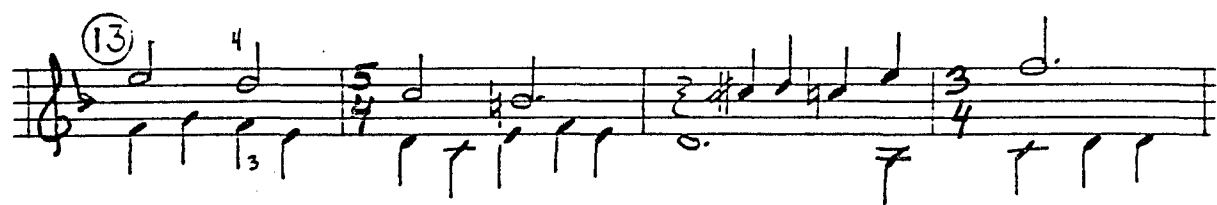
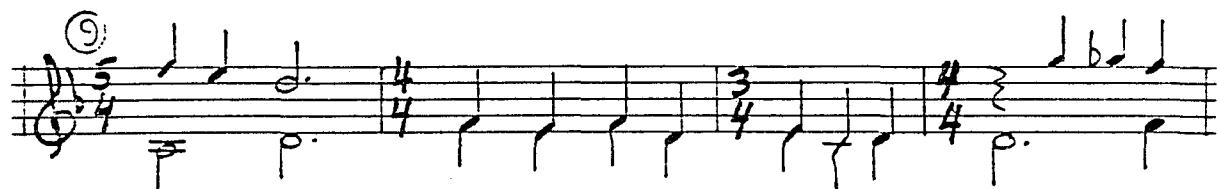
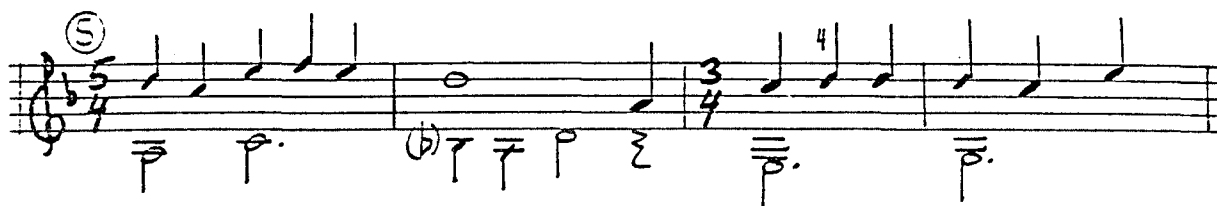
p i m p p i m i *

Exercise 41

Exercise 42

*In this exercise use the right hand fingering given in the first two measures as a model for the remainder of the piece.

Exercise 43



FREE STROKE STUDIES AND EXERCISES

The following exercises develop free stroke technique. In this section, pieces entitled "Study" drill a new right hand technique and often use a common chord sequence. Pieces entitled "Exercise" further develop these techniques and are more chromatic in nature.

Exercise 44

p i p i

* p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

Arpeggio Study 1

p i m

p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

p₁ p₂ p₃ p₄ p₅ p₆ p₇ p₈

*The thumb should be played free stroke.

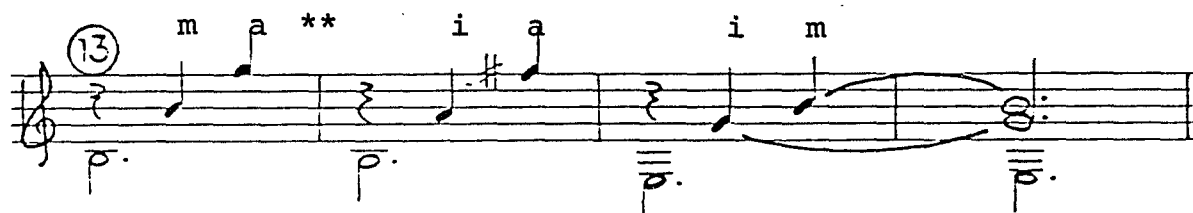
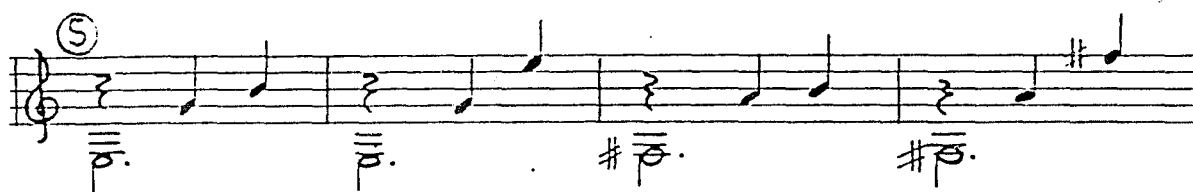
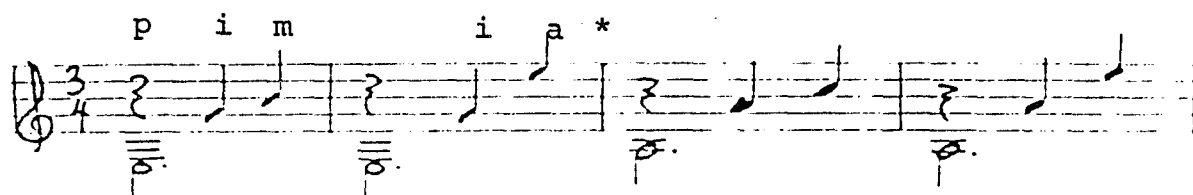
Exercise 45

p i m

The exercise consists of four staves of music, each with a treble clef and a 3/4 time signature. The notation is handwritten and includes various notes, rests, and fingerings (p, i, m). The first staff has a circled '3' above the first measure. The second staff has a circled '6' above the first measure. The third staff has a circled '10' above the first measure. The fourth staff has a circled '14' above the first measure. The notation includes various accidentals and dynamics.

Be sure that the fingers "follow-through" loosely toward the palm of the hand.

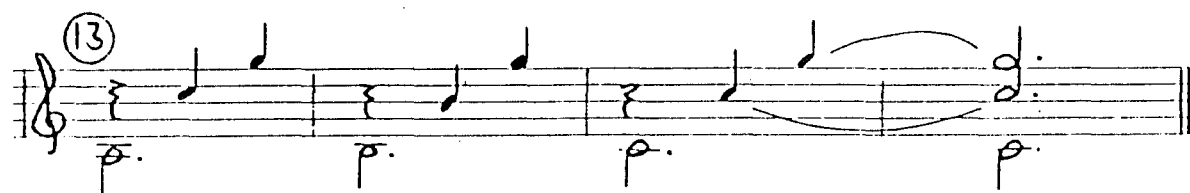
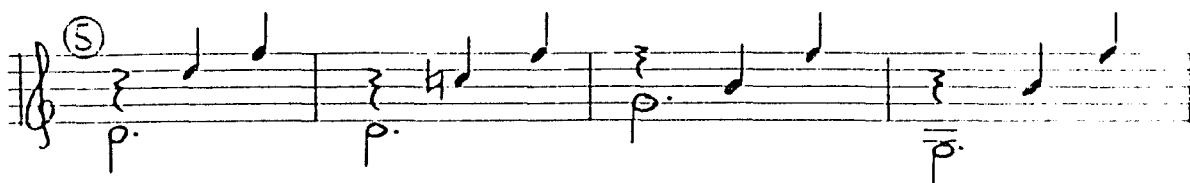
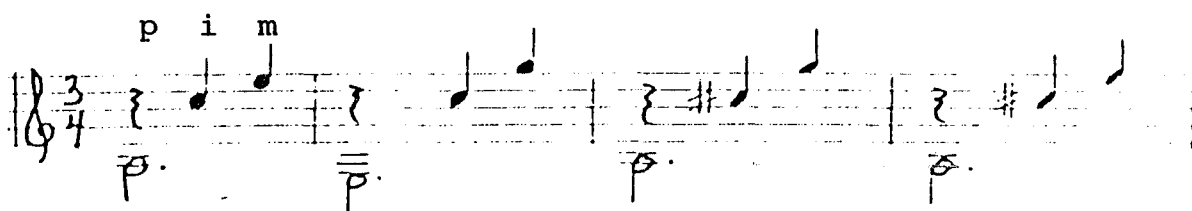
Arpeggio Study 2



*This study alternates between an i and m motion and an i and a motion.

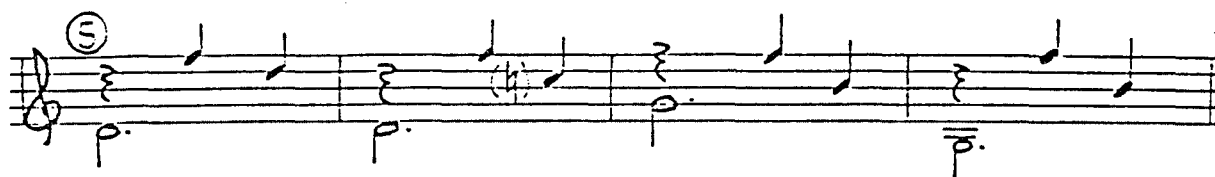
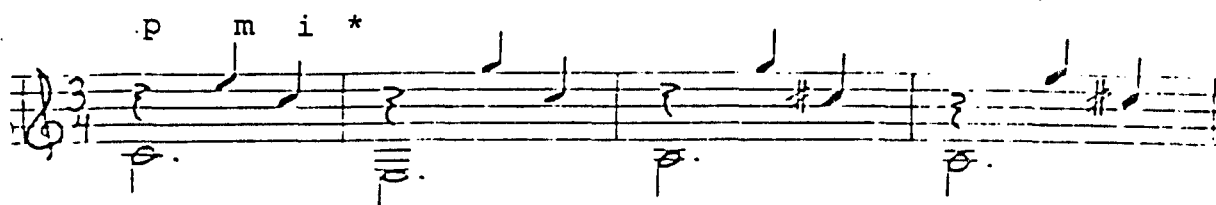
**The use of m and a in this measure retains the finger to string alignment needed in the previous and following measures.

Exercise 46



Remember: Keep the fingers of the right hand relatively loose and "follow-through."

Exercise 47



*The right hand finger motion in this exercise is the reverse of the motion in the previous exercise.

Chord Study

p a *

m

i

*The fingers should strike the strings simultaneously and
 "follow-through" toward the palm.

Arpeggio Study 3

p i m a

The first system of Arpeggio Study 3 is written in 4/4 time on a single staff. It consists of four measures. The first measure contains a half note G4, a half note A4, and a half note B4, with the syllable 'p' above the G. The second measure contains a half note C5, a half note D5, and a half note E5, with the syllable 'i' above the C. The third measure contains a half note F5, a half note G5, and a half note A5, with the syllable 'm' above the F. The fourth measure contains a half note B5, a half note C6, and a half note D6, with the syllable 'a' above the B. The notes are beamed together in each measure. The key signature has one sharp (F#), and the time signature is 4/4.

The second system of Arpeggio Study 3 continues the melody. It starts with a treble clef and a circled '5' indicating a fifth finger position. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note D5, and a half note E5. The third measure contains a half note F5, a half note G5, and a half note A5. The fourth measure contains a half note B5, a half note C6, and a half note D6. The notes are beamed together in each measure. The key signature has one sharp (F#), and the time signature is 4/4.

Arpeggio Study 4

p a m i

The first system of Arpeggio Study 4 is written in 4/4 time on a single staff. It consists of four measures. The first measure contains a half note G4, a half note A4, and a half note B4, with the syllable 'p' above the G. The second measure contains a half note C5, a half note D5, and a half note E5, with the syllable 'a' above the C. The third measure contains a half note F5, a half note G5, and a half note A5, with the syllable 'm' above the F. The fourth measure contains a half note B5, a half note C6, and a half note D6, with the syllable 'i' above the B. The notes are beamed together in each measure. The key signature has one sharp (F#), and the time signature is 4/4.

The second system of Arpeggio Study 4 continues the melody. It starts with a treble clef and a circled '5' indicating a fifth finger position. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note D5, and a half note E5. The third measure contains a half note F5, a half note G5, and a half note A5. The fourth measure contains a half note B5, a half note C6, and a half note D6. The notes are beamed together in each measure. The key signature has one sharp (F#), and the time signature is 4/4.

Exercise 48

p i m a

⑤

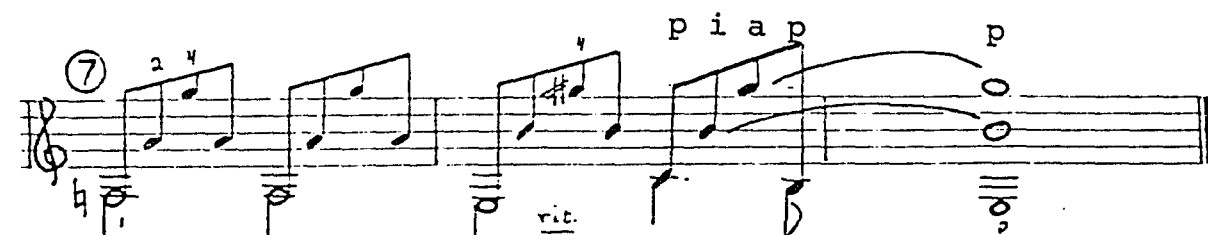
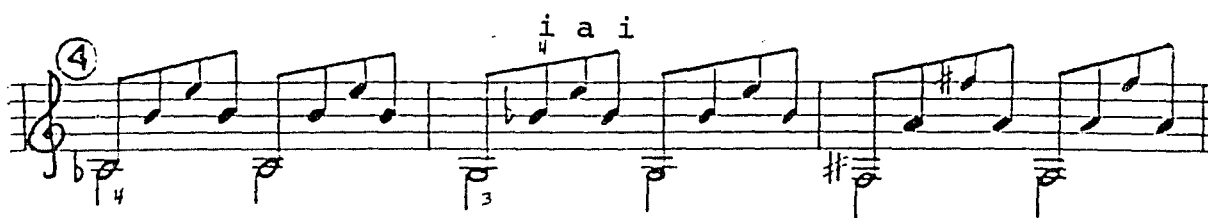
Alternation Study

i m i

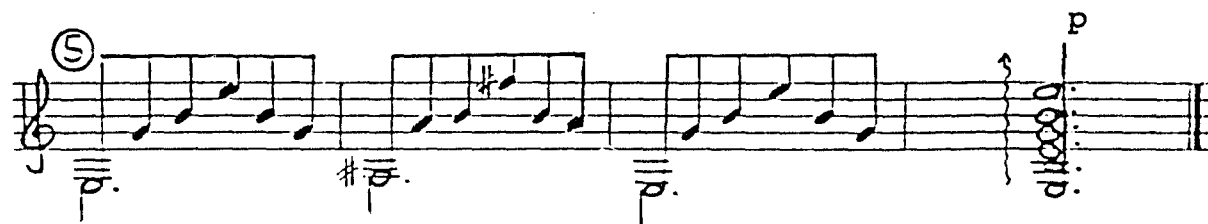
②

⑦

Alternation Study Continued



Arpeggio Study 5



Exercise 49

p i m i m i m i a 3

④ 2 3 4

⑦ 4

⑩

⑬ p i a p i m p

rit.

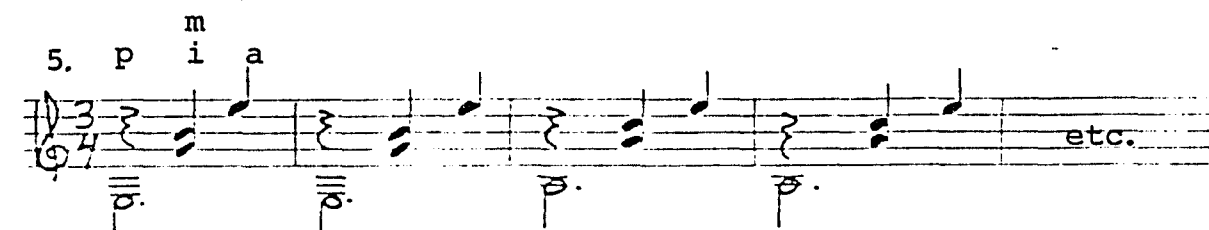
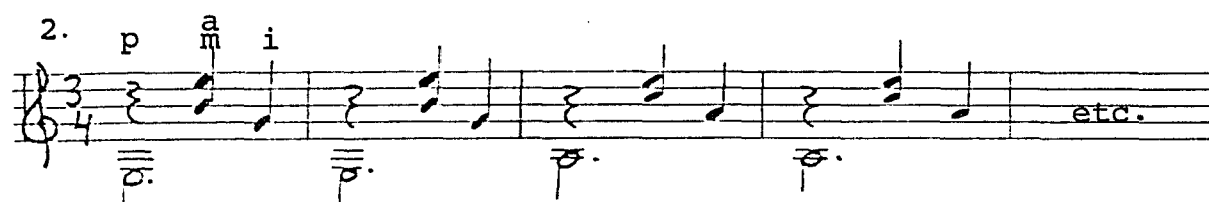
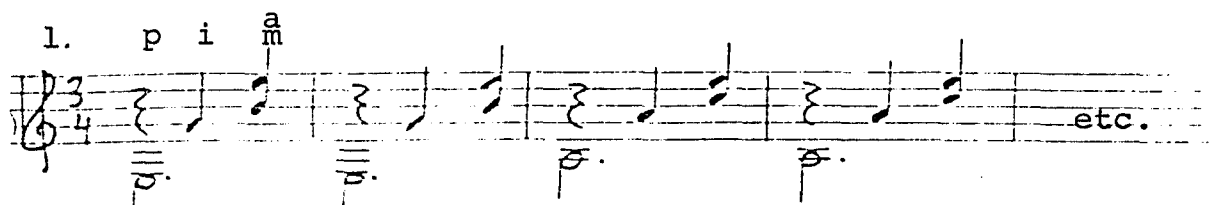
Tremolo Study

p a m i

The image displays four staves of musical notation for a Tremolo Study. Each staff contains four tremolos. A tremolo is indicated by a single eighth note on a lower line of the staff, followed by a bracket containing three eighth notes on a higher line. The first staff is in 4/4 time. The second and third staves are in 3/4 time. The fourth staff is in 3/4 time and includes a circled number 7 at the beginning and a final half note with a fermata.

A tremolo, as played on the guitar, produces the effect of a continuous sound. Be careful that the fingers do not touch the string prior to striking it. It should sound like a bass note followed by 3 very legato high notes.

The following section presents a series of arpeggio patterns to be played with a variety of right hand finger motions.



6. p a i m

etc.

7. p i a i m

etc.

8. p a i a m

etc.

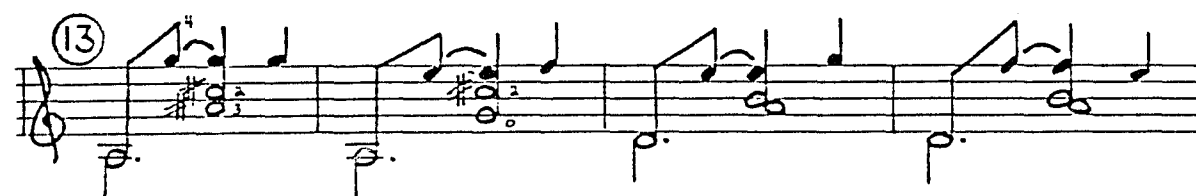
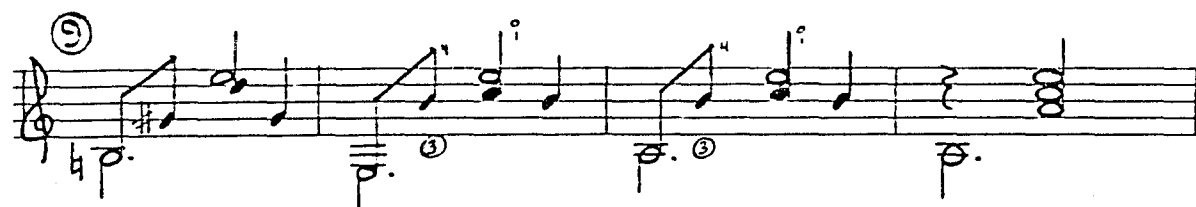
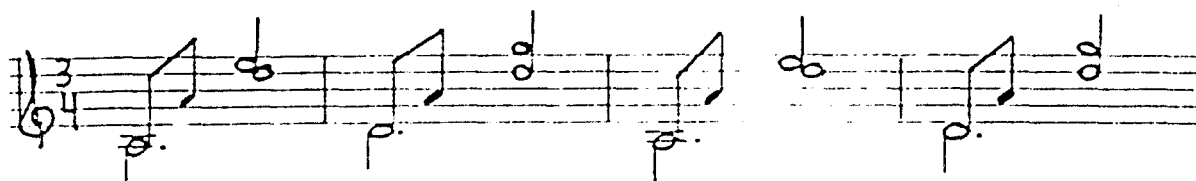
9. p i m i m i

etc.

10. p m i a m i

etc.

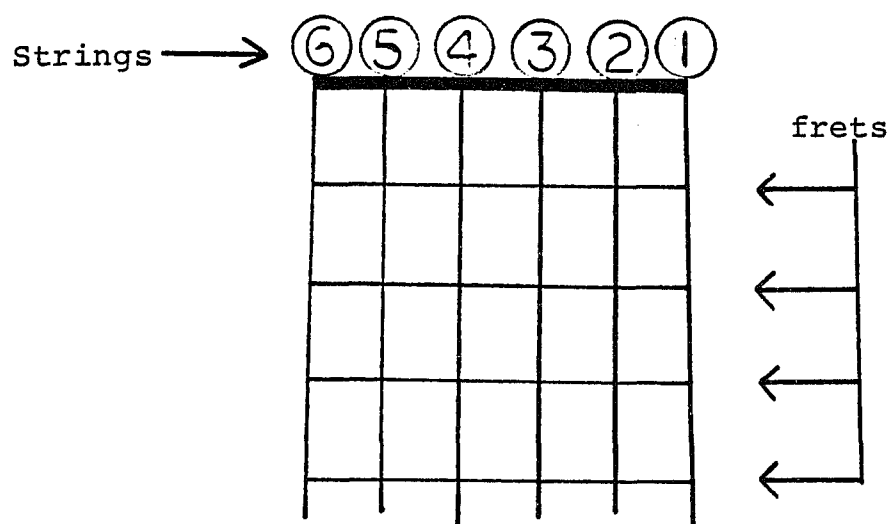
Exercise 50



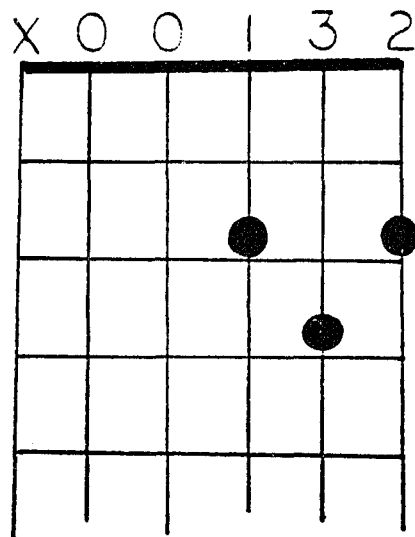
Chords

The following section presents the most commonly used chords on the guitar. They are presented in key groups of tonic (I), sub-dominant (IV), and dominant seventh (V7). It is important to learn these chords as key groups because many songs which are effective for classroom use revolve around the three primary chords in the key.

Chord tablature is a "graph" of the neck of the guitar with the frets represented as horizontal lines and the strings represented as vertical lines. The strings progress left to right from sixth to first.

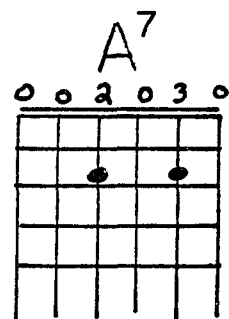
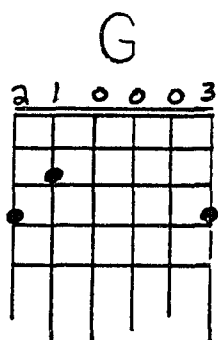
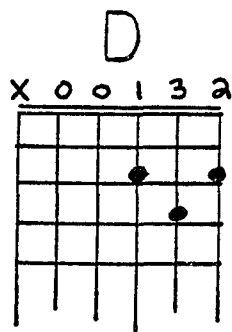


Fingering is indicated above the string. An O above the string designates a string to be played open and an X designates a string that is NOT played in a particular chord.



Remember that the fingers are to be placed immediately behind the frets even though the tablature dot is placed in the middle of the space for visual clarity.

Key of D



Chord Exercise 1

4/4 D / / / | / / / / | A7 / / / | / / / / | D / / / |
 D / / / | A7 / / / | / / / / | D / / / | A7 / / / |
 D / / / | A7 / / / | D / / / | / / / / |

Chord Exercise 2

3/4 D / / | / / / | G / / | / / / | D / / | / / / | G / / | / / / |
 D / / | G / / | D / / | G / / | D / / | / / / |

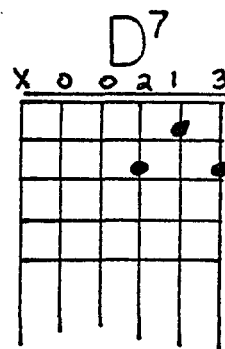
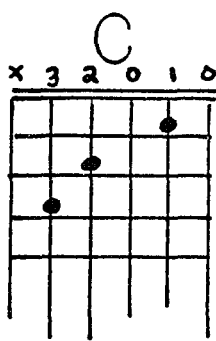
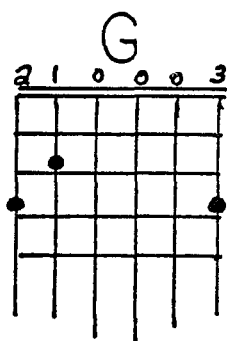
Chord Exercise 3

4/4 D / / / | / / / / | G / / / | / / / / | D / / / |
 D / / / | A7 / / / | / / / / | D / / / | / / / / |
 G / / / | / / / / | D / / / | A7 / / / | D / / / | / / / / |

Chord Exercise 4

4/4 I / / / | / / / / | IV / / / | / / / / | I / / / |
 I / / / | V7 / / / | / / / / | I / / / | / / / / |
 IV / / / | / / / / | I / / / | V7 / / / | I / / / |
 I / / / |

Key of G



Chord Exercise 5

4/4 G / / / | / / / / | D7 / / / | / / / / | G / / / |
 G / / / | D7 / / / | / / / / | G / / / | D7 / / / |
 G / / / | / / / / |

Chord Exercise 6

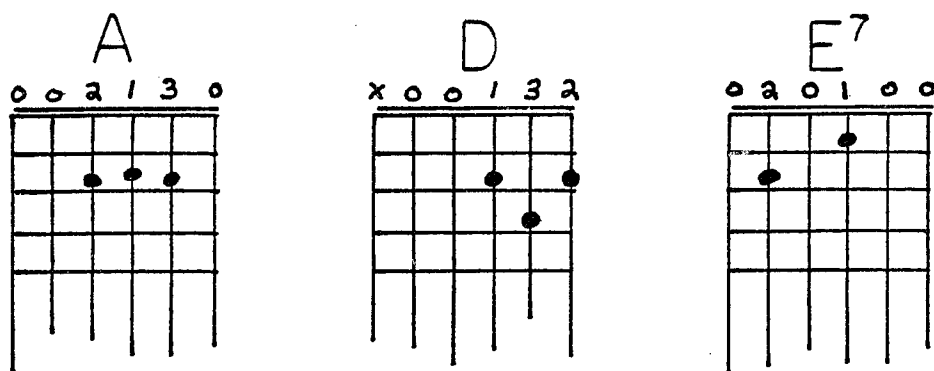
4/4 G / / / | C / / / | / / / / | G / / / | C / / / | / / / / |
 G / / / | D7 / / / | G / / / | C / / / | G / / / | / / / / |

Chord Exercise 7

3/4

I / / | / / / | V7 / / | / / / | I / / | / / / | IV / / | / / / |
 I / / | / / / | IV / / | V7 / / | I / / | IV / / | I / / |
 I / / |

Key of A



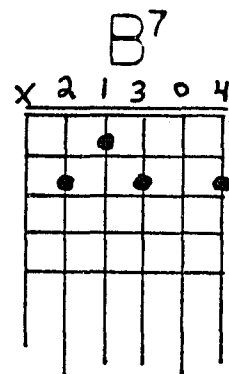
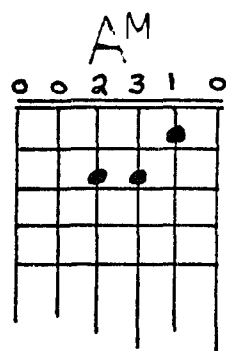
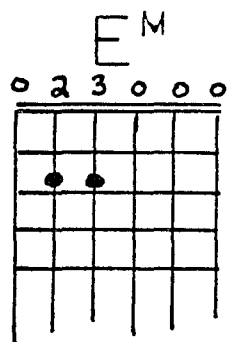
Chord Exercise 8

4/4 A / / / | / / / / | D / / / | A / / / | A / / / | D / / / |
 E7 / / / | / / / / | D / / / | E7 / / / | / / / / | A / / / |
 A / / / | D / / / | E7 / / / | A / / / | A / / / |

Chord Exercise 9

2/4 I / | / / | V7 / | / / | I / | / / | IV / | / / | I / | IV / | V7 / |
 I / | IV / | I / | / / / |

Key of Em



Chord Exercise 10

4/4 Em / / / | / / / / | B7 / / / | / / / / | Em / / / |
 Em / / / | B7 / / / | / / / / | Em / / / | B7 / / / |
 Em / / / | / / / /

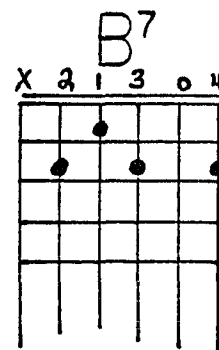
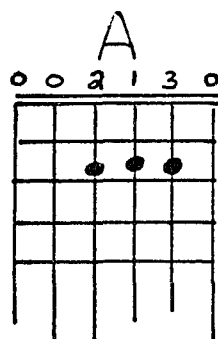
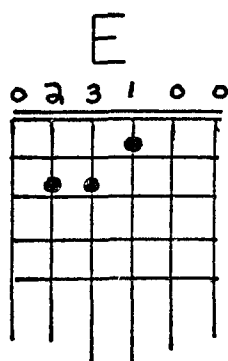
Chord Exercise 11

3/4 Em / / | Am / / | / / / | Em / / | Am / / | / / / | Em / / |
 Am / / | Em / / | / / / |

Chord Exercise 12

4/4 i / / / | / / / / | iv / / / | / / / / | i / / / |
 i / / / | V7 / / / | / / / / | i / / / | / / / / |
 iv / / / | / / / / | V7 / / / | / / / / | i / / / |
 i / / / |

Key of E



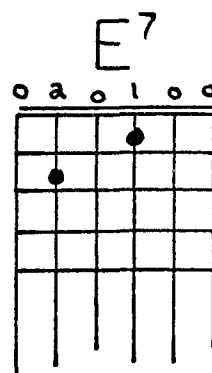
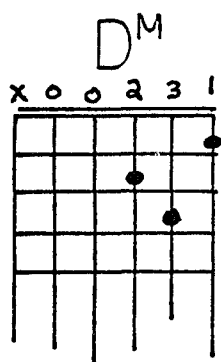
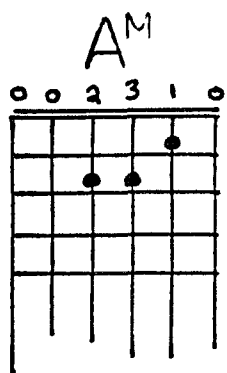
Chord Exercise 13

3/4 E / / | / / / | A / / | / / / | E / / | / / / | B7 / / |
 B7 / / | A / / | / / / | E / / | / / / | B7 / / | A / / |
 E / / | / / /

Chord Exercise 14

5/4 I / / / / | V7 / / / / | I / / / / | IV / V7 / / |
 I / / / / | IV / / / / | V7 / IV / / | I / / IV / |
 I / / V7 / | I / / / / | IV / V7 / / | I / / / / |
 I / / / / |

Key of Am



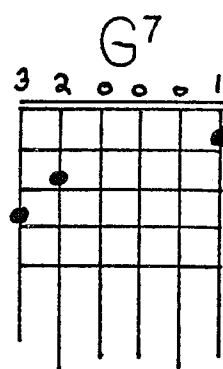
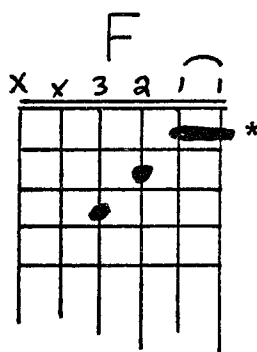
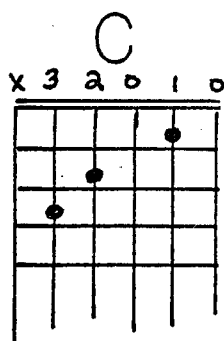
Chord Exercise 15

3/4 Am / / | / / / | E7 / / | / / / | Am / / | / / / | Dm / / |
 Dm / / | Am / / | Dm / / | / / / | Am / / | Dm / / | / / / |
 E7 / / | Dm / / | Dm / / | Am / / | Dm / / | Am / / | / / / |

Chord Exercise 16

4/4 i / / / | iv / / / | i / / / | V7 / / / | i / / / |
 iv / / / | V7 / / / | i / / / | / / / / |

Key of C



Chord Exercise 17

4/4 C / / / | G7 / / / | / / / / | C / / / | G7 / / / |
 G7 / / / | C / / / | / / / / | G7 / / / | / / / / |
 C / / / | / / / / |

Chord Exercise 18

4/4 C / / / | / / / / | F / / / | / / / / | C / / / | / / / / |
 F / / / | / / / / | C / / / | G7 / / / | C / / / | F / / / |
 C / / / | / / / / |

*Indicates bar -- see bar chord section.

Chord Exercise 19

3/4 I / / | / / / | IV / / | V7 / / | I / / | / / / | IV / / |
 V7 / / | I / / | V7 / / | I / / | IV / / |
 I / / | IV / / | V7 / / | I / / | / / / |

Chord Exercises Using Secondary Functions

Chord Exercise 20 (Play in C, D, A, and G)

3/4 I / / | IV / / | II7 / / | V7 / / | I / / | IV / / |
 II7 / / | V7 / / | I / / | V7 / / | I / / | II7 / / |
 V7 / / | / / / | I / / | / / / |

Chord Exercise 21 (Play in C and G)

4/4 I / / / | III7 / / / | VI7 / / / | / / / / |
 II7 / / / | V7 / / / | I / / / | V7 / / / |
 I / / / | IV / / / | III7 / / / | / / / / |
 IV7 / / / | / / / / | II7 / / / | V7 / / / |
 I / / / | / / / / |

Chord Exercise 22 (Play in Em and Am)

5/4 i / / / / | III / / / / | i / / / / | I7 / / / / |
 IV / / / / | VI / / / / | iv / / / / | IV7 / / / / |
 VII / / / / | V7 / / / / | i / / / / | / / / / / |

The Capo

The capo (correctly pronounced kǎ-po, but commonly pronounced kǎ-po) is a device used to alter the open string pitches of the guitar. The capo effectively shortens the vibrating string length and thereby raises the pitch correspondingly. If the capo is placed directly behind the

first fret, the open string pitches will be raised one semitone (from E-A-D-G-B-E to F-A-sharp-D-sharp-G-sharp-C-F) and so on up the neck of the guitar. If the capo is placed behind the fifth fret, the pitch will be five semitones higher than the open strings, or up a fourth (A-D-G-C-E-A).

Although the capo is generally of little use in melodic playing, it offers interesting possibilities, both convenient and creative, for chord playing and accompaniment. The most obvious use is that of instant transposition. If one knows the chords to a song in any key, it is theoretically possible to play the song in any other of the eleven keys by simply placing the capo on the appropriate fret and playing the chords one knows. The song will automatically be transposed according to the placement of the capo. One must bear in mind that the shape of the neck and the point at which it joins the body of the guitar place limits on the practical use of the capo in the higher positions. On a classical guitar, the seventh fret is probably the upper limit of capo usage.

The classical guitarist may use a capo when performing music originally composed for the Renaissance lute or vihuela. It is believed that these instruments were tuned approximately a minor third higher than the guitar (an exact pitch is not known) and use of the capo on the third fret of the guitar duplicates the open string pitch of the lute and enables one to read the music directly from the tablature at correct pitch while approximating the higher, lighter

texture of the lute. The flamenco guitarist normally uses a capo to produce a somewhat higher and more strident sound and to play in a key convenient to both the guitarist and singer.

The capo can also be used to shorten the neck of the guitar for children with small fingers. This procedure in no way substitutes for a smaller guitar, especially in body size, but it could be used as an intermediate step between the small guitar and the normal sized instrument.

In folk style accompaniment using two or more guitars, creative use of the capo can provide expanded sound possibilities. By playing in the same key in different chord forms with the capo placed appropriately in different positions on the neck, various inversions of the same chord are created. When the chords are strummed, the effect is of expanded pitch range and enhanced tonal color. When finger picking, each note is automatically harmonized. Both (or more) players, while playing the same picking pattern, are actually playing different notes of the same chord, thus sounding like a harmonized arpeggio. The effect is further enhanced by using three guitars in three different capo positions and chord forms, when practical.

The following diagrams demonstrate the chromatic alterations which take place as the capo is moved up the neck.

FRET	FORM	PITCH
0	C	C
1	C	C-sharp
2	C	D
3	C	E-flat
4	C	E
5	C	F
6	C	F-sharp
7	C	G
8	C	A-flat (impractical)

Diagram 1. Chromatic Alterations with Capo

Diagram 2 illustrates the actual pitch (tonality) achieved when the capo is put at the fifth fret and various chord forms are played:

FRET	FORM	PITCH
5	D	G
5	G	C
5	A	D
5	E	A
5	C	F
5	Am	Dm
5	Em	Am

Diagram 2. Comparison of Actual Pitch with Chord Forms

Diagram 3 illustrates the different positions (fret) and different chord forms used to reproduce the same "key"

in different inversions:

FRET	FORM	PITCH
0	C	C
1	X	X
2	X	X
3	A	C
4	X	X
5	G	C
6	X	X
7	X	X
8	E	C (impractical)

Diagram 3. Comparison of Fret Positions with Chord Forms

One can ascertain the correct capo placement and chord form choice by using the following procedure. When the pitch and the form are given, but not the correct placement of the capo, imagine (or play) the given form in open position without a capo and then slide the form up the neck keeping track of the pitch at each fret. When the given pitch is reached, the correct fret has also been reached. For example:

FRET	FORM	PITCH
?	D	F

Imagine the form D in open position. Then slide the form up one fret with the capo on the first fret. The pitch is D-sharp (or E-flat). Then slide up again moving the capo up also. The pitch is E. Slide up once again. The pitch

will be the desired F and the capo will now be on the third fret.

A similar procedure will produce the pitch when only the form and capo placement are given. Keeping track of the ascending pitch names, slide the given form up the neck until the given fret is reached. The chord name will result. For example:

FRET	FORM	PITCH
4	Dm	?
0	Dm	Dm
1	Dm	D# minor
2	Dm	Em
3	Dm	Fm
4	Dm	F# minor

If only the pitch and capo placement are given, the procedure is somewhat different. Imagine the given pitch on the given fret and slide DOWN the guitar neck, keeping track of the descending pitches. When the fret number reaches 0, the resultant pitch will give the name of the chord form to be used. For example:

FRET	FORM	PITCH
5	?	C
4		B
3		Bb
2		A
1		Ab
0		G

Here is an easy-to-remember rule: Always slide the FORM up; if no form is given, slide the pitch down.

As a comprehension test, fill in the blanks in the diagram below without referring to the previous diagrams:

FRET	FORM	PITCH
5	A	_____
1	E	_____
_____	G	B-flat
_____	Em	Gm
3	_____	Fm
7	_____	D
6	D7	_____
2	_____	D
_____	B7	D-sharp 7

The following example demonstrates the chord forms that could be used by a non-capoed guitar with another guitar having a correctly placed capo, and with even a third guitar.

Open chords:

4/4 D / / / | G / / / | D / / / | A7 / / / |
 D / / / | G / / / | A7 / / / | D / / / |

Capo on the fifth fret (chord forms-not actual pitch)

4/4 A / / / | D / / / | A / / / | E7 / / / |
 A / / / | D / / / | E7 / / / | A / / / |

Capo on the seventh fret (chord forms-not actual pitch):

4/4 G / / / | C / / / | G / / / | D7 / / / |
 G / / / | C / / / | D7 / / / | G / / / |

Here is another example.

Open chords:

3/4 Em / / | D / / | Em / / | B7 / / |
 Em / / | A / / | Em / D | Em / / |

Capo on the second fret (chord forms):

3/4 Dm / / | C / / | Dm / / | A7 / / |
 Dm / / | G / / | Dm / C | Dm / / |

Capo on the fifth fret (chord forms):

3/4 Am / / | G / / | Am / / | E7 / / |
 Am / / | D / / | Am / G | Am / / |

Here is an example using four guitars or various combinations of two or three guitars.

Open chords:

4/4 E / / / | B7 / / / | E / / / | A / / / |
 E / / / | A / B7 / | E / / / | / / / / |

Capo on the second fret:

4/4 D / / / | A7 / / / | D / / / | G / / / |
 D / / / | G / A7 / | D / / / | / / / / |

Capo on the fourth fret:

```
4/4  C / / / | G7 / / / | C / / / | F / / / |
      C / / / | F / G7 / | C / / / | / / / / |
```

Capo on the seventh fret:

```
4/4  A / / / | E7 / / / | A / / / | D / / / |
      A / / / | D / E7 / | A / / / | / / / / |
```

Remember that some combinations will sound interesting while others will not noticeably change the texture. Other combinations will cause impractical capo placement.

As a test of comprehension, fill in the second guitar part:

Open chords:

```
2/4  Am / | E7 / | Am / | E7 / | Am / | Dm / |
      Am / | / / |
```

Capo on the fifth fret:

```
2/4  _ / | _ / | _ / | _ / | _ / | _ / |
      _ / | _ / |
```

Answer the following questions:

1. On which fret would one need to place a capo in order to produce the sound of A major using the form of G major?

2. What is the actual sound of the chord produced by placing a capo on the fourth fret and playing an A minor form?

3. While watching late night television, you notice that the rhythm guitar player for the "Q. R. Blues Band" is

using a capo on the third fret. Unfortunately, television reception is particularly poor because of a raging thunderstorm and you cannot see what chord form she is playing. Your impeccably perfect pitch pipe reveals that the actual key is B-flat major. What chord form is the guitar player using?

Using a capo can offer many new creative and practical possibilities. The student is encouraged to try various applications of the capo on one guitar and with several guitars. With practice, one will be better able to evaluate its uses.

Open Chord Tuning

Throughout the history and development of the guitar, many different open-string pitches have been used. The normal tuning of perfect fourths with a single major third was probably among the earliest and is to this day the most common. Nevertheless, there are other ways of tuning the guitar which will produce unique chordal and melodic effects, lending the guitar more appropriately to some styles or greatly simplifying basic chordal playing.

Open chord tuning will be considered here as a short-cut method of producing full chords (usually triads) with a minimum of study and coordination on the part of the player. It requires that the strings of the guitar be tuned so that a chord will sound without any fingers pressed down (hence, "open chord"). Different chords (transpositions of the "open chord") can then be obtained by pressing one finger

down behind the appropriate fret over all the strings. Each fret on the guitar will produce a different chord so all twelve chromatic chords are available, although the higher ones may be impractical.

There are many creative possibilities to be achieved through open chord tuning and it is often used by folk, country, and rock players. Of particular importance to music educators and music therapists are some specialized applications. Because open tuning enables an entire chord to be played with one finger, open tuning is a rewarding alternative for children (or adults) with physical disabilities or manual dexterity problems. A light metal bar, a piece of a rubber hose, or even a pencil can be used to hold down the strings for those with more severe disabilities. Small pieces of colored tape may be placed behind the appropriate frets to mark the chord changes to eliminate the problem of counting frets. Different guitars can be tuned to different chords and the open strings strummed at the appropriate chord during a song. The guitar can then be an immediate, although limited, musical experience while retaining its psychological advantage and tonal character. Educators should note also that because the first finger is normally used to hold down the strings, open tuning can act as a good prelude to bar chords. These suggestions are only a few of open tuning's uses.

The open strings can be re-tuned to any sonority desired, but major and minor chords are the most common

(when retuning, it is important to remember that the strings should always be LOWERED in pitch to avoid string breakage or damage to the instrument). The player will notice that some tunings are very effective while others are muddy and unclear. Experimentation will determine which tunings are the most useful.

D major tuning is a common and convenient one. The strings should be tuned as follows: the sixth string is lowered to D; the fifth remains as A; the fourth remains as D; the third is lowered to F-sharp; the second is lowered to A; and the first is lowered to D. The following diagram illustrates the changes:

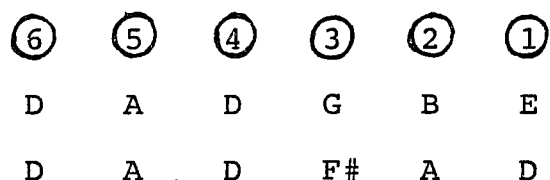


Diagram 4. D Major Open Chord Tuning

With the guitar in open D tuning, the twelve chromatic chords progress up the neck fret-by-fret:

Open	D major
First fret	D-sharp major
Second fret	E major
Third fret	F major, etc.

If the following chords are needed,

4/4 D / / / | G / / / | E / / / | A / / / |
 D / / / | / / / / |

they could be played by pressing down the strings behind the

fifth fret for G major, second fret for E major, seventh fret for A major. Of course, D major is open. Therefore, the previous chord progression could be represented by a fret number chart:

```

4/4  0 / / / | 5 / / / | 2 / / / | 7 / / / |
      0 / / / | / / / / |

```

Write a fret number chart for the following progression:

```

3/4  A / / / | E / / / | A / / / | D / / / |
      B / / / | E / / / | A / / / | / / / / |

3/4  _ / / / | _ / / / | _ / / / | _ / / / |
      _ / / / | _ / / / | _ / / / | / / / / |

```

Another common tuning is G major:

⑥	⑤	④	③	②	①
E	A	D	G	B	E
D	G	D	G	B	D

Now the chords advance chromatically up the neck from G major.

Observe the following chord chart and its fret number chart equivalent:

```

4/4  G / / / | B / / / | E / / / | / / / / |
      A / / / | D / / / | G / / / | / / / / |

4/4  0 / / / | 4 / / / | 9 / / / | / / / / |
      2 / / / | 7 / / / | 0 / / / | / / / / |

```

Write a fret number chart for the following progression:

2/4 A / | E / | A / | D / | G / | E / | A / | / / |
 2/4 _ / | _ / | _ / | _ / | _ / | _ / | _ / | / / |

An example of a tuning which does not work satisfactorily is E major:

⑥	⑤	④	③	②	①
E	A	D	G	B	E
E	G#	B	E	B	E

Notice that the fourth and third strings must be lowered a minor third which will make them too loose. Also the very low G-sharp produces a muddy and unclear voicing. While it is possible to raise certain strings to produce a more pleasant voicing, it is not recommended on a normally strung guitar due to the extra strain on the instrument. The student is encouraged to try various tunings, including minor chords, to accompany familiar songs and to continue to explore the possibilities of open tuning.

The Diminished Seventh Chord

The diminished seventh chord (dim.7) is an interesting and unique sound in music. The full name for this chord which consists of a diminished triad with a diminished seventh (i.e., root, minor third, diminished fifth, and diminished seventh) is the "diminished diminished" chord. Most musicians, however, use the abbreviated name "diminished seventh," and in popular music it is commonly referred to as just "diminished" chord.

One of the characteristics of the dim.7 chord that is very useful to guitarists is its "enharmonic equivalency."

If the chord is written in first inversion and then respelled enharmonically in thirds, the chord will have a new root. Similar results can be achieved with the second and third inversions of the chord. The same four pitches can have four different roots (even more enharmonically). Observe the following example:

The image shows a musical staff with four measures, each containing a diminished 7th chord in a different inversion. The chords are enharmonically equivalent, meaning they consist of the same four pitches (Bb, Db, Eb, Fb) but are labeled differently based on their inversion. Below the staff, the following text is written:

Chord	1st inversion becomes	2nd inversion becomes	3rd inversion becomes
B dim.7	D dim.7	F dim.7	A ^b dim.7

This same "enharmonic equivalency" applies to the use of the dim.7 on the guitar. It must be kept in mind that the dim.7 chord is almost never used in closed voicing, but rather in open structure. Here is the tablature for the most common dim. 7 chord-form:

xx 1 3 2 4

The image shows a guitar fretboard diagram for the most common diminished 7th chord form. The fretboard is represented by a grid of 6 strings (vertical lines) and 5 frets (horizontal lines). The notes are indicated by dots on the strings: the 1st string (high E) has a dot at the 1st fret, the 2nd string (D) has a dot at the 3rd fret, the 3rd string (C) has a dot at the 2nd fret, and the 4th string (B) has a dot at the 4th fret. The 5th and 6th strings are marked with 'x' at the top, indicating they are not played.

In the first position it can be an Eb dim.7 chord:

Diagram illustrating the Eb dim.7 chord in the first position on a guitar fretboard and its corresponding musical notation.

The fretboard diagram shows the root* (Eb) indicated by a diamond on the 1st fret of the 6th string. The chord is labeled "Eb dim.7".

The musical notation shows the chord in the first position, with the root (Eb) on the 1st fret of the 6th string. The chord is labeled "Eb dim.7".

*root indicated by diamond

Because of its "enharmonic equivalency," it can also be:

Diagram illustrating the A dim.7 chord in the first position on a guitar fretboard and its corresponding musical notation.

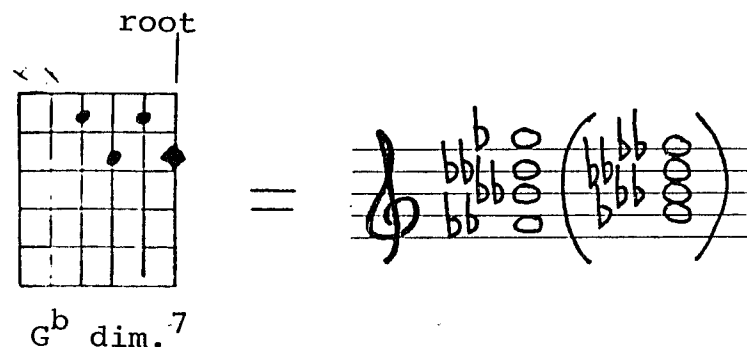
The fretboard diagram shows the root (A) indicated by a diamond on the 2nd fret of the 5th string. The chord is labeled "A dim.7".

The musical notation shows the chord in the first position, with the root (A) on the 2nd fret of the 5th string. The chord is labeled "A dim.7".

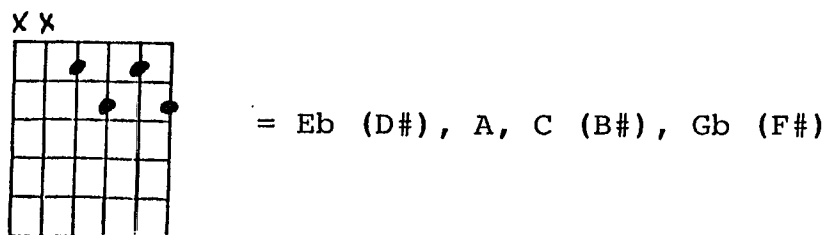
Diagram illustrating the C dim.7 chord in the first position on a guitar fretboard and its corresponding musical notation.

The fretboard diagram shows the root (C) indicated by a diamond on the 3rd fret of the 4th string. The chord is labeled "C dim.7".

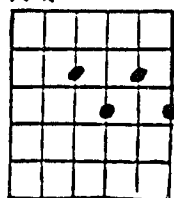
The musical notation shows the chord in the first position, with the root (C) on the 3rd fret of the 4th string. The chord is labeled "C dim.7".



Obviously, each dim.7 chord can have four different names. Moreover, it can have other enharmonic names, such as D# (instead of Eb) or F# (instead of Gb). Therefore, any note in the chord can be the name of the chord. This is a most convenient situation for guitarists because, WITHOUT MOVING THE FINGERS, one can produce four different dim.7 chords. Because the dim.7 form has no sounding open strings, it can be moved chromatically up the fingerboard. If the chord is moved up to second position, four new names can be derived, and four more in third position.

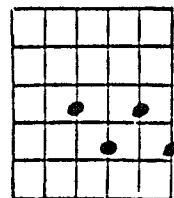


X X



= D (Fb), A# (Bb), C# (Db), G

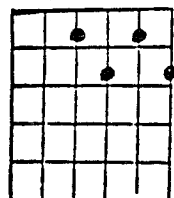
X X



= F (E#), B (C#), D, G# (Ab)

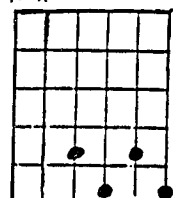
If the chord-form were to be moved up to the fourth fret, the resulting notes would be exactly the same as the notes on the first fret, but in a different inversion.

X X

 $E^b A C G^b$

=

X X

 $G^b C E^b A$

This means that the chord names will repeat every fourth fret, or every minor third higher up the fingerboard.

1st fret }
 4th fret }
 7th fret }

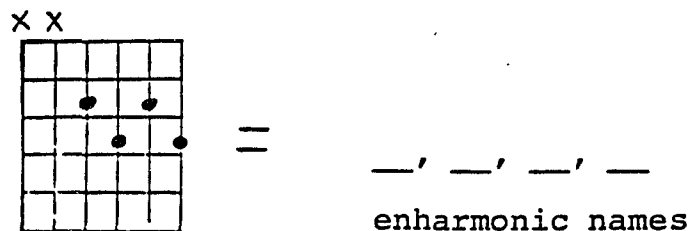
 $E^b, A, C, F^\#$

2nd fret	}	E, Bb, C#, G
5th fret		
8th fret		

3rd fret	}	F, B, D, G#
6th fret		
9th fret		

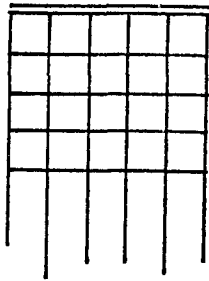
It is especially important to notice from the preceding examples that all twelve chromatic notes are played by the dim.7 chord within the first three positions of the fingerboard. Therefore, one need not look farther than the first three positions of this chord to find any possible root!

As a test of comprehension, and without looking at the preceding examples, give the names for:



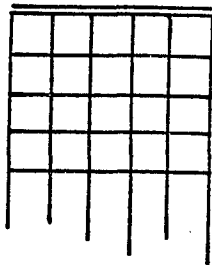
Write the tablature for a:

B dim.7 chord



What are its other names?

A dim. 7 chord

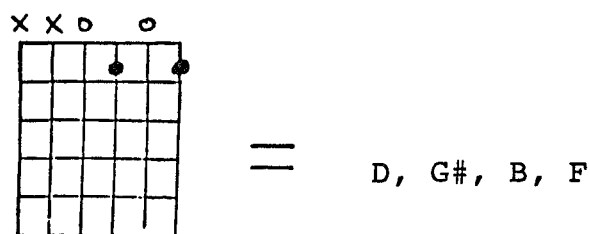


What are its other names?

Play the following chord progression:

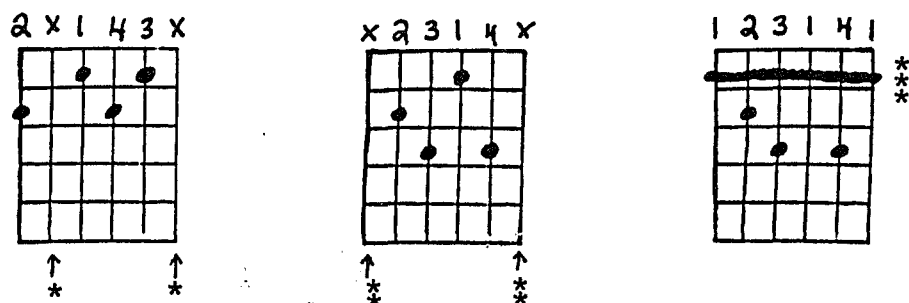
4/4 G / / / | D# dim. 7 / / / | Em / / / |
 G# dim. 7 / / / | A / / / | C# dim. 7 / / / |
 Dm / / / | F# dim. 7 / / / | G / / / |
 B dim. 7 / / / | C / / / | E dim. 7 / / / |
 F / / / | G dim. 7 / / / | F# dim. 7 / / / |
 G / / / |

The dim.7 chord-form can be moved down into open position and form a finger pattern which looks different but is actually identical in voicing.



It is, of course, interchangeable with the chord-form in third position.

The student will notice that this given dim.7 chord-form does not involve the two lowest strings and thereby has little depth to the sound. The following movable dim.7 chord forms will supply that needed bass.



* in this form the first and fifth strings must be dampened by the third and second finger, respectively.

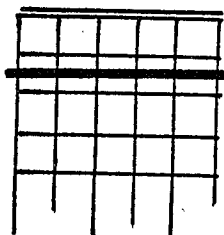
* in this form the first and sixth strings must be dampened by the fourth and second fingers, respectively.

* solid line indicates "bar" -- see the following section

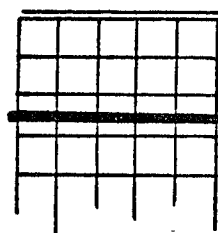
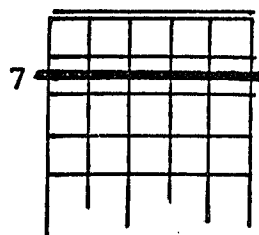
The dim.7 chord, used in most styles of music, can offer very interesting "color" to chord playing. Its ambiguous tonal character and modulatory ability make it a very important addition to the guitarist's repertoire of chords.

Bar Chords

A bar chord is a type of chord-form which uses the first finger to cover all six strings across a single fret. The remaining fingers are used as needed to play the notes of the chord which are not being played by the first finger bar. Because there are no open strings in a bar chord-form, it is chromatically movable up and down the fingerboard. This text will use a solid line across the space behind the fret to indicate a bar.

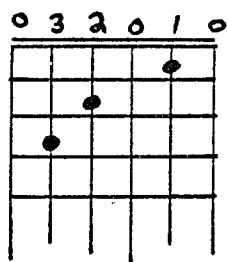


A number by the bar indication designates on which fret the first finger bar should be placed. If no number is given, the position is exactly as it appears in the tablature.

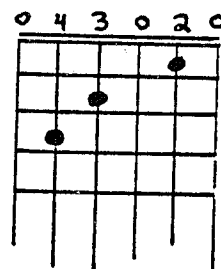


actually
third
fret

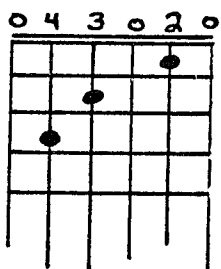
Any open chord which uses three or fewer fingers can be turned into a movable bar chord by rearranging the fingers so that the first finger is free; the notes must be held by the other fingers.



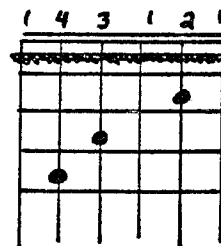
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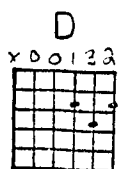
The next step is to move the chord form up the fingerboard and place the first finger across all the strings.



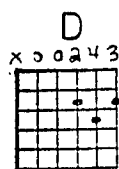
up a step



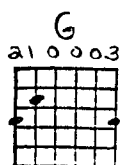
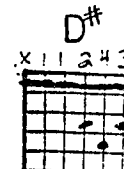
The process can be repeated for other chords.



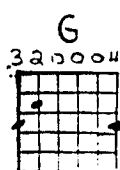
changes to



up a step

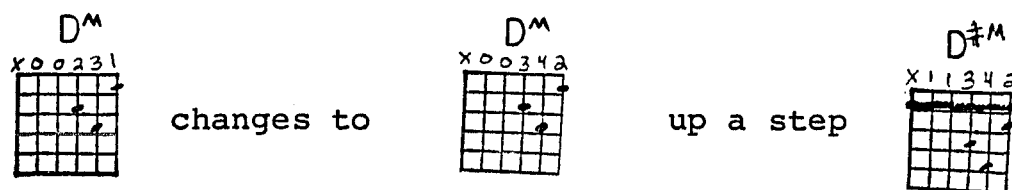


changes to

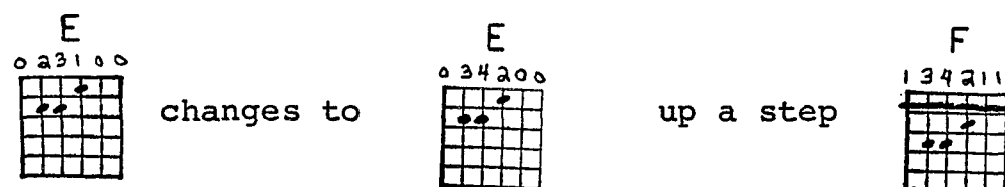


up a step

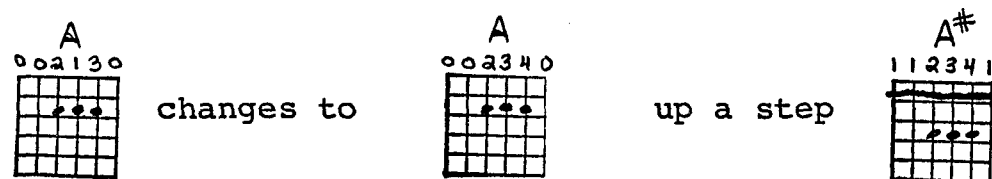




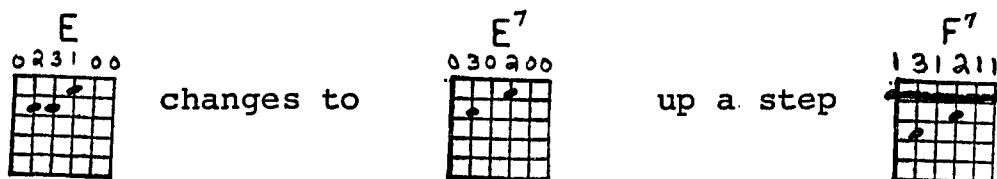
Probably the most commonly used bar chords are those derived from the E major open form,

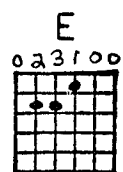


and the A major open form.

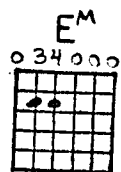


From these two chord-forms several useful alterations can be derived.

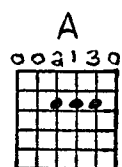
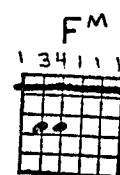




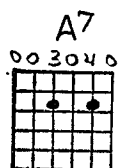
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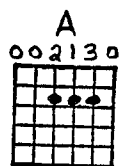
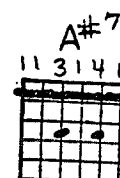
up a step



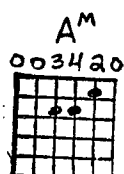
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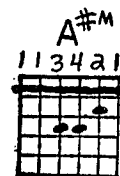
up a step



changes to



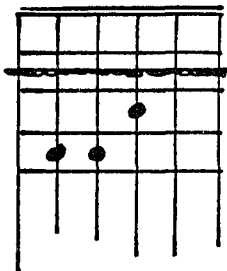
up a step



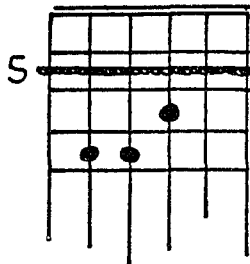
The exact placement of any bar chord can be determined in the same manner used to locate the position of the CAPO. When the bar form and pitch are given, move the form up the fingerboard until the desired pitch is reached. When the form and fret number of the bar are given, move the form from its original open position to the given fret while keeping track of the chromatic changes. When the pitch and fret are given, mentally slide the given pitch down chromatically from the given fret, keeping track of the changes.

As a test of comprehension, solve the following problems:

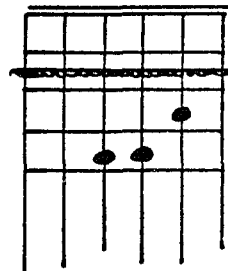
Identify the chord name:



Pitch?___

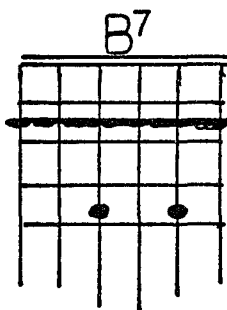


Pitch?___

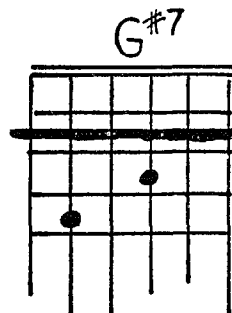


Pitch?___

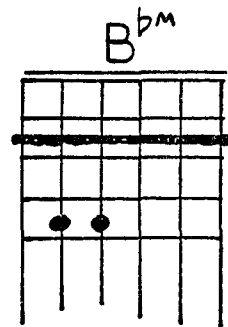
Name the correct fret:



Fret?___

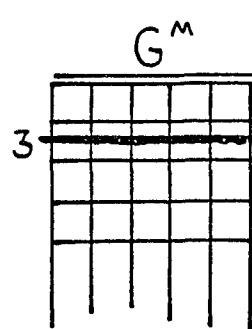
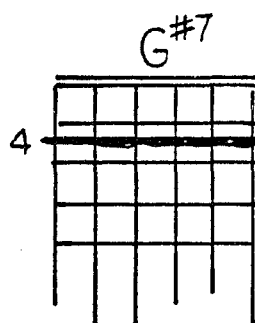
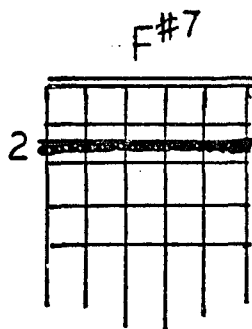


Fret?___



Fret?___

Fill in the correct chord-form:



Play the following exercises:

3/4 A / / / / / F#m / / / / / D / / / / /
 Bm / / / / / E / / / / / G#m / / / / /
 A / / / / / C#m / / / / / D / / / / /
 F#7 / / / / / B7 / / / / / C#7 / / / / /
 F#m / / / / / D / / / / / A / / / / /

4/4 C / / / Gm / / / F / / / A7 / / / Dm / / /
 Bb / / / Dbm / / / D7 / / / G / / / Bm / / /
 B7 / / / E7 / / / A / / / F / / / D7 / / /
 G / / /

The following exercise requires much left hand strength and endurance. It should be played only after the student is accustomed to playing bar chords.

4/4 Bbm / / / / / Bb7 / / / Ebm / / /
 / / / / Eb7 / / / / / / Abm / / /
 / / / / Ab7 / / / / / / Dbm / / /
 / / / / Db7 / / / / / / Gbm / / /
 / / / / F7 / / / / / / Gbm / / /
 F#7 / / / Bbm / / / / / /

APPENDICES TO THE METHOD

APPENDIX A

CARE OF THE GUITAR

The guitar is both a very sturdy and very delicate instrument. It must withstand the great strain of string tension and often powerful playing, while, simultaneously, being extremely vulnerable to changes in temperature, humidity, or accidental damage. Caring for the instrument is a prime responsibility of every guitar owner and user. "All that is required for the well-being of a guitar is a little simple care and attention, and the exercise of a modicum of commonsense; few things ask so little and give so much in return."⁵⁸

One of the most common and easily avoidable dangers to the guitar is accidental physical damage. The best protection against damaging accidents is a good case. One should have the best case affordable. A hard shell case will protect the instrument from most accidents, while a cardboard case is obviously less of a barrier against falling objects and less capable of withstanding a fall itself. The canvas cover will guard against scratches and spilled liquids, but not much else. It is best to keep the

⁵⁸ John Duarte, Taking Care of Your Guitar (London: G. Ricordi and Co., Ltd., 1974), p. 3.

guitar in the case whenever it is not being used and ALWAYS latch the case, even if it's only one latch. Other precautions are obvious--carry it carefully, keep it out of the path and temptation of small children, and do not leave it, in or out of the case, where it might be kicked or knocked over. Be very watchful, especially in guitar class, of the INEVITABLE falling music stand which can go through a guitar soundboard like a sword!

A more elusive, but very serious, problem is changing weather. Temperature and humidity can drastically affect a guitar's playing condition or, in severe conditions, even destroy the instrument. Because the wood surfaces inside the sound box are not usually treated or sealed, the wood will exchange moisture with the surrounding air. This situation can cause the wood to either expand or contract. An extreme change in humidity or temperature can produce more expansion or contraction than the wood itself or the glued joints can bear, resulting in cracked wood, broken joints, or both.

The following precautions can help to insure the continued existence of a guitar:

Do NOT leave a guitar in a hot or cold car or car trunk.

Do NOT expose a guitar to direct sunlight.

Do NOT leave a guitar (in or out of a case) near radiators, stove, fireplaces, heaters, air conditioning vents, campfires, in attics, or in

basements.

DO avoid breezes or air of changing temperature.

DO loosen the strings when storing a guitar for a long period and when traveling by air.

DO try to maintain the guitar in an average 60% humidity.

DO use a humidifying device, such as a "Damp-it" or a sponge in a perforated soapdish, within the guitar case to keep the humidity content constant.

Guitars with solid soundboards are very delicate and require as much care as they can be given. Guitars with a laminated soundboard, while usually lacking the tonal quality of solid soundboard instruments, are much less delicate and better resistant to changing conditions.

Most guitar finishes need no more than careful wiping with a soft cloth, and occasionally with a slightly damp cloth. Waxes and polishes are generally to be avoided or used RARELY.

APPENDIX B

CHORD STRUMMING PATTERNS

The following chord strumming patterns are represented in notation and horizontal tablature.* The higher lines in the tablature signify the higher strings on the guitar.

1.

Horizontal Tablature: T, A, B

Chords: G, C, D7

2.

Horizontal Tablature: T, A, B

Chords: G, C, D7

3.

Horizontal Tablature: T, A, B

Chords: G, C, D7

*All patterns in this section are playable with the pick.

7.

6.

5.

4.

8.

Exercise 8, measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). The top staff shows a melody of eighth notes. The bottom staff shows guitar chords and fingerings: G (3), C (3), and D7 (3). Arrows indicate string bends or breath marks.

9.

Exercise 9, measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). The top staff shows a melody of eighth notes. The bottom staff shows guitar chords and fingerings: G (3), C (3), and D7 (3). Arrows indicate string bends or breath marks.

10.

Exercise 10, measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). The top staff shows a melody of eighth notes. The bottom staff shows guitar chords and fingerings: G (3), C (3), and D7 (3). Arrows indicate string bends or breath marks.

11.

Exercise 11, measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). The top staff shows a melody of eighth notes. The bottom staff shows guitar chords and fingerings: G (3), C (3), and D7 (3). Arrows indicate string bends or breath marks.

APPENDIX C

FINGER PICKING PATTERNS

The following finger picking patterns are represented in notation and horizontal tablature. The higher lines in the tablature signify the higher strings on the guitar.

1

3/4

T 3 4 5

A 2 3 4

B 1 2 3

G C D7

2

3/4

T 3 4 5

A 2 3 4

B 1 2 3

G C D7

3

4/4

T 3 4 5

A 2 3 4

B 1 2 3

G C D7

4

T
A
B

G C D⁷

5

T
A
B

G C D⁷

6

T
A
B

G C D⁷

7

T
A
B

G C D⁷

8

System 8, measures 1-3. Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

9

System 9, measures 1-3. Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

10

System 10, measures 1-2. Treble clef, 3/4 time. Chords: G, C.

Measures 1-2: Treble clef, 3/4 time. Chords: G, C.

Measures 1-2: Treble clef, 3/4 time. Chords: G, C.

Measures 1-2: Treble clef, 3/4 time. Chords: G, C.

11

System 11, measures 1-3. Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

Measures 1-3: Treble clef, 3/4 time. Chords: G, C, D7.

12

System 12 (Measures 1-3): Treble clef, 4/4 time. Chords: G, C, D7. The system includes a treble staff with eighth-note patterns, a bass staff with whole notes, and a guitar staff with chords and fingerings.

13

System 13 (Measures 4-6): Treble clef, 4/4 time. Chords: G, C, D7. The system includes a treble staff with eighth-note patterns, a bass staff with whole notes, and a guitar staff with chords and fingerings.

14

System 14 (Measures 7-9): Treble clef, 4/4 time. Chords: G, C, D7. The system includes a treble staff with eighth-note patterns, a bass staff with whole notes, and a guitar staff with chords and fingerings.

15

System 15 (Measures 10-12): Treble clef, 4/4 time. Chords: G, C. The system includes a treble staff with eighth-note patterns, a bass staff with whole notes, and a guitar staff with chords and fingerings.

APPENDIX D

SCRIPT AND SUGGESTED SELECTIONS FOR A "BRIEF SURVEY OF GUITAR LITERATURE" PRESENTATION

(The following is a suggested script for a brief survey of the guitar's literature. It can be used as an outline for a lecture with listening examples or a pre-recorded presentation. The selections are only suggestions and can be changed or augmented as desired. The recordings used should feature competent stylistic performances on historically appropriate instruments when possible. "Live" performances are almost always preferable.)

SCRIPT--This tape is a brief survey of the literature and development of the guitar, from its origins in the Renaissance to the present day.

Throughout ancient times there were many guitar-like instruments, but the guitar and its most direct ancestors originated in the Middle Ages and followed an uneven, but constant, line of development.

This first piece is an example of the music for the vihuela, a Fantasia from Milan's method book El Maestro, published in 1536.

SELECTION--Luis Milan (ca. 1500-?), "Fantasia"

SCRIPT--Another composer of music for the vihuela was Luis Narvaez. "Guardame las vacas" is one of the most famous works ever written for the vihuela.

SELECTION--Luis Narvaez (ca. 1538), "Guardame las vacas"

SCRIPT--While the vihuela was flourishing in Spain, another of the guitar's ancestors, the Renaissance lute, was becoming the most popular instrument on the European continent. The example here is the "King of Denmark's Gaillaird" by John Dowland. Dowland was a court lutenist for King James I of England and King Christian IV of Denmark, and is generally accepted as the Renaissance's finest composer for the lute.

SELECTION--John Dowland (1563-1626), "The King of
Denmark's Gailliard"

SCRIPT--The Baroque period saw a growth in popularity as well as in size of the lute. The Baroque lute, a much larger and louder instrument than its Renaissance counterpart, had quite a respected following among Baroque composers. Among these composers were Sylvius Weiss, Anton Logy, and most notably, Johann Sebastian Bach. The following is the Prelude to the Fourth Lute Suite of Bach.

SELECTION--Johan Sebastian Bach (1685-1750), Fourth Lute Suite - "Prelude"

SCRIPT--The Baroque era also saw the growth in popularity of a new instrument, the Baroque guitar. The Baroque guitar was a much smaller and more delicate instrument than its

modern counterpart. It was double-strung in a configuration of five pairs, or courses. Among the composer-artists of the Baroque guitar were Francesco Corbetta, Gaspar Sanz, Robert de Visée, and Santiago DeMurcia. The following is a "Prelude and Allegro" by Santiago DeMurcia.

SELECTION--Santiago DeMurcia (ca. 1714), "Prelude and
Allegro"

SCRIPT--The Classical era was one of the most active times in the guitar's history. It was during this period that the guitar changed from a small, quiet, five-course instrument of court to the larger and more powerful-sounding single-stringed instrument that eventually evolved into the modern concert guitar. Some of the masters who played and composed during the Classical era were Ferdinando Carulli, Dionisio Aguado, Matteo Carcassi, Mauro Giuliani, and Fernando Sor. This first example is Giuliani's "Grand Overture."

SELECTION--Mauro Giuliani (1781-1829), "Grand Overture"

SCRIPT--The next example is a piece of the Classical era by one of the most important guitar composers of that era - Fernando Sor. During his well-travelled life, Sor wrote a variety of compositions, including concerti, choral works, and music for ballet. He is best known today for his guitar solo and duo compositions, which are monuments of the guitar repertoire. This example is an "Introduction and Allegro" by Sor.

SELECTION--Fernando Sor (1778-1839), "Introduction and
Allegro"

SCRIPT--Following the deaths of Sor and Giuliani, the last of the Classical masters, the guitar's popularity declined until the late nineteenth century, at which time a rebirth of interest in the guitar began that still persists today. At the forefront of this revival was Francisco Tarrega. Tarrega not only wrote some of the most eloquent music ever written for guitar, but he is also attributed with creating the basic technique used today by such artists as Andres Segovia. This next example is one of Tarrega's most well-known works, the "Capriccio Arabe."

SELECTION--Francisco Tarrega (1852-1909) "Capriccio
Arcabe"

SCRIPT--This next selection is possibly the most beloved work ever written for guitar, Tarrega's "Recuerdos de las Alhambra." It features a guitaristic technique known as a tremolo, which is a rapid repetition of a single note.

SELECTION--Francisco Tarrega, "Recuerdos de las Alhambra"

SCRIPT--With the rise of the guitar's popularity has come an equal rise in the number of composers writing for the instrument. Among these are Heitor Villa-Lobos, Benjamin Britten, Manuel Ponce, Mario Castel-Nuevo Tedesco, and Paul Hindemith. This first example is the Villa-Lobos "Etude VII."

SELECTION--Heitor Villa-Lobos (1887-1959), "Etude VII"

SCRIPT--During this century, there has also been a renewal of the composition of large-scale works for the guitar. This next piece is an example of such a work. It is the first

movement of the Sonata III by Ponce.

SELECTION--Manuel Ponce (1882-1948), Sonata III--

"Allegro Moderato"

SCRIPT--The non-guitarist composer whose only connection with the guitar is the music he writes for it has also contributed greatly to the guitar's twentieth-century repertoire. Among these have been Paul Hindemith and Benjamin Britten. Here is an excerpt from Britten's "Nocturnal."

SELECTION--Benjamin Britten (1913-1976), "Nocturnal"

SCRIPT--Along with the increased interest in the Classical guitar have come interests in other areas. One of the most exciting is "flamenco," the music of the Spanish gypsies which is almost entirely improvised. Here is an example of the flamenco style.

SELECTION--Bulerias (or another appropriate flamenco form)

SCRIPT--During the twentieth century a new musical style has been established, jazz. The guitar is an extremely popular instrument in this form, is played in many diverse styles and techniques, and on various types of guitars.

SELECTION--Appropriate selections by such artists as

Charlie Christian, Django Reinhardt, Laurindo Almedia, Johnny Smith, Les Paul, B. B. King, Wes Montgomery, Jim Hall, Joe Pass, and/or any of the other recorded fine jazz guitarists.

SCRIPT--The guitar is not only a beautiful solo instrument, but it is also well-suited to chamber music. Music has been

written not only for groups of guitars, but for guitar with flute, violin, voice, and piano, among others. Here is a duo by Antonio Soler entitled Sonata in D.

SELECTIONS--Antonio Soler (1729-1783), Sonata in D

(arranged for two guitars)

Nicolo Paganini (1782-1840), from Six Sonatas for Violin and Guitar, Opus 3

SCRIPT--Composers of this century have also begun to write solos and concertos for guitar accompanied by chamber orchestra. Among these composers have been Villa-Lobos, Ponce, and Rodrigo. The following is among the best known works for guitar and orchestra, the Concerto de Aranjuez by Joaquin Rodrigo.

SELECTION--Joaquin Rodrigo (b. 1902), Concerto de Aranjuez

SCRIPT--In conclusion, the guitar and its literature have passed through periods of popularity and neglect. Now the guitar is receiving an enthusiastic response from music-lovers of all types - a response that contemporary composers and performers are perpetuating through the quality and variety of the music and playing.

APPENDIX E

ADDITIONAL RESOURCES

The many facets of the guitar's versatility are reflected in the quantity of published material available for it. The following section lists only a fraction of that material which could be useful for the music educator or music therapist. The listings are alphabetical by TITLE and annotations in parentheses indicate additional information provided on the book's cover. Publisher information is contained in the bibliography of this study.

Methods with a Teacher's Manual, Guide, or Edition

Basic Instructor Guitar / Teacher's Edition - Jerry Snyder (includes demonstration record, charts, course overview, and unit objectives)

Comprehensive Guitar Method / Teacher's Manual - Jerry Snyder and Ralph Higgins (includes demonstration record, lesson plans, strums, songs, chords, and theory)

First Sessions for Guitar Class / Teacher's Edition - Herman H. Slayman (an introduction to guitar technique through folk melodies and chords)

Guitar Goes to School, The / Teacher's Edition - Margaret Warren Mistak

Hal Leonard Guitar Method / Teacher's Pack - Will Schmid (includes a guide for organizing and teaching guitar classes, twenty-four spirit masters and a cassette recording)

New Age Guitar Books / Teacher's Guide and Manual for the First Five Books - Dan Fox and Dick Weissman

Second Sessions for Guitar Class / Teacher's Edition -
Herman H. Slayman (a continuation of technique
development through reading notes and rhythms)

Methods and Materials for Children

Alfred's Prep Guitar Course - A. d'Auberge and M. Manus
(for individual or class instruction)

Children's Guitar Guide - Happy Traum (song accompani-
ment and some basic principles of music through
favorite children's songs)

Classic Guitar for Young People - Raymond Sealey and
William E. Trotter

Classical Guitar for Young Children - Douglas W. Smith
(a rote learning approach)

Creating Music with Guitar - Stacey Allen and Saul
Feldstein (designed to teach concepts of music by
learning to play)

First Book for the Guitar - Frederick Noad

Guitar Goes to School, The - Margaret Warren Mistak

Guitar Primer - Mel Bay

Classic Guitar Construction - Irving Sloane (diagrams,
photographs, and step-by-step instructions)

Country Guitar Solos in Open and Altered Tunings -
Tommy Flint

Deluxe Guitar Scale Book - Mel Bay

Flamenco Guitar Styles - Mel Agen

Guide to Guitar - Jerry Snyder (includes guitar
glossary, notation, care and maintenance, types of
guitars, a brief history, and playing techniques)

Guitar Owner's Manual, The - Will Martin (buying,
repairing, and maintaining an acoustic guitar)

Guitar Repair - Irving Sloane (a manual of repair for
guitars and fretted instruments)

Guitar Player Book, The - editors of Guitar Player
Magazine (history, design, instructions, equipment,
accessories, technique, . . .)

- Guitar Repair Manual - staff of Guitar Player Magazine
(how to keep your acoustic or electric guitar in top shape)
- *Guitar Techniques - Jerry Snyder (a concise guide to guitar strums - finger style - finger picking patterns, the hammer, the pull, use of the capo and transpositions for the folk guitarist)
- *Guitarist's Tuning Guide, The - Leon White
- *Guitarist's Chord Guide, The - Leon White
- *Guitarist's Fingerpicking Guide, The - Brent Block and Leon White
- *Guitarist's Scale Guide, The - no author given
- Jazz Guitars - An Anthology - James Sallis
- Master Theory Parts 1 and 2 - A Composer's Guide to the Guitar - Ivor Mairants (designed to furnish the composer, arranger, teacher, and student a full working knowledge of the guitar)
- One Hundred Guitar Accompaniment Patterns - Abe Mandelblatt and Malka Ackerman Mandelblatt (a guide to accompanying in every style imaginable [sic], includes record)
- Rhythm Guitar Chord System - Mel Bay
- Spanish Guitar, The - A Comprehensive Reference to the Classical and Flamenco Guitar - Gerald J. Bakus
- *Strumasonq - Jerry Snyder (in tablature guide)
- Teacher's Guide to the Guitar Class - Jerry Snyder
(includes class size, course descriptions, selecting a guitar, and organizing for instruction)
- *Tuning Tips for Guitar - Ronny Lee
- Tuning Your Guitar - Donald Brosnac
- What Every New Guitar Teacher Should Know - Jay Arnold
- Guitar Workshop - Joseph Castle (a practical handbook for beginning guitarists)
- Junior Guitarist - Mel Bay

Music Through the Guitar - Fred Nance and Mary Ann Godla (a basic method for group or individual instruction)

Playing the Guitar - Silver Burdett Music (a satellite for independent study)

Fingerboard Harmony and Improvisation

Fretboard Theory and Technique - Dan Fox and Dick Weissman (basic music theory and finger exercises for pick and finger style guitar)

Fundamental Fingerboard Harmony for Guitar - Richard Pick

Guitar Fingerboard Harmony - Edward F. McGuire

Guitar Improvising, Volumes 1 and 2 - Vincent Bredice

Guitarist's Harmony, The - Robert Lilienfeld and Basil Cimino

Harmonic Mechanisms for Guitar - George Van Eps

Easy Guitar Ensembles

Guitar All-Style Solo/Ensemble - arranged by Roger Emerson and edited by Jerry Snyder (beginning to intermediate modern guitar arrangements for the guitar class or ensemble, playable on any style of guitar)

Guitar Band, The, Volumes 1 and 2 - Ronny Lee (a folio of ensembles for four or more)

Guitar Ensembles - arranged by Joseph Castle (for artistic [sic] performers of four or more)

Nine Easy Guitar Quartets - Pieter van der Staak

Guitar History and Literature

American Guitars - An Illustrated History - Tom Wheeler

Art and Times of the Guitar, The - Frederic V. Grunfeld (an illustrated history of guitars and guitarists)

Guitar from the Renaissance to the Present Day, The - Harvey Turnbull

Guitars from the Renaissance to Rock - Tom and Mary
Anne Evans (music, history, construction, and
players)

Illustrated History of the Guitar, The - Alexander
Bellow

Martin Guitars - A History - Mike Longworth

Traditions of the Classical Guitar - Graham Wade

Miscellaneous Books and Pamphlets (denoted by *)

Arranging for the Guitar - Ivor Mairants

The Art of Open Tuning for Guitar - Joseph Cipriani

Periodicals

American String Teacher - American String Teachers'
Association, published quarterly

Classical Guitar - British, published bi-monthly

Frets - The Magazine of Acoustic String Instruments -
published monthly

Guitar - British, published monthly

Guitar Player - published monthly

Soundboard - Guitar Foundation of America, published
quarterly

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The method of teaching guitar class developed in this report offers many features which were not encompassed in previously available methods. Much of the material unique to this report has been designed for the specialized purpose of providing efficient and practical training to college students of music education and music therapy. Elements unique to this method include instruction and exercises in both classical and plectrum styles, note-reading studies that incorporate unusual melodic contours in a variety of meter signatures, and a proposed script for an auxiliary listening project in guitar literature. Other material in this report rarely offered in other methods includes chord-reading and transposition by functional Roman numerals, guitar history, a systematic study of the diminished seventh chord as used on the guitar, a systematic presentation of the "bar chord," and a listing of supplementary material. Additional information contained in the appendices, including care of the guitar and various strumming and finger-picking patterns, are also not often found in a single text.

The most important feature of this report, however, is that it is a gathering of information about the guitar in many forms of its seemingly endless variety. While no written work could possibly cover all of the guitar's styles and uses, this report presents material which will be most beneficial to the classroom music teacher and the professional music therapist.

Conclusions

The guitar is a powerful musical as well as a social and psychological tool with invaluable worth as a classroom and therapeutic instrument. It is therefore important that the training of music educators and music therapists include the study of the guitar in their curriculum. Every effort should be made to insure that it be taught effectively and responsibly. Besides developing the skills and specialized techniques needed by educators and therapists, special emphasis should be placed on the guitar's heritage so that the student will appreciate its relationship to the spectrum of music in general.

No single text or method has been found by this writer which compiles the specialized information necessary for the productive use of the guitar in a responsible and knowledgeable manner by educators and therapists. This report should help fill the need for a unified text geared to the background and learning disposition of the college music major, presupposing a supplementary understanding of

music theory and basic music-reading ability, thereby allowing a quicker pace and deeper comprehension of the guitar's possibilities.

Recommendations

This report can serve as a functioning text for the college level guitar class. But an even more useful purpose for this writing would be to serve as a test model of instructional material for classroom-taught guitar. It should be used carefully, thoughtfully criticized, and sincerely improved upon by experienced and dedicated teachers. The "new" ideas proposed here should be considered only as groundwork for an expanding experience in guitar pedagogy with ideas growing and adapting according to the ever-changing needs of the professional music educator and music therapist.

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VITA

Glenn Joseph Caluda (b. 1947), a native of New Orleans, Louisiana, received a Bachelor of Music Education degree from Louisiana State University in Baton Rouge (1970) and a Master of Arts degree in Music Education from the University of Maryland at College Park (1975). He served as guitarist with the Soldiers' Chorus of the United States Army Field Band of Washington, D.C., from 1970-1973. Mr. Caluda has held teaching positions at the Community College of Baltimore and the University of Maryland. Currently, he is Assistant Professor of Guitar at Shenandoah College and Conservatory in Winchester, Virginia, a position he has held since 1975. He has studied guitar with Aaron Shearer, Loris Chobanian, Paul Guma, and John Marlowe.


DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: Glenn Caluda

Major Field: Music Education

Title of Dissertation: The Development of a Method for Teaching Fundamentals of Guitar to College Students in Music Education and Music Therapy Curricula

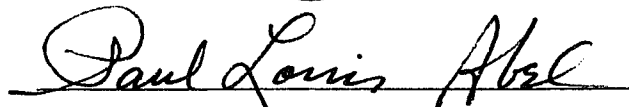
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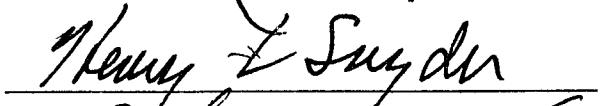

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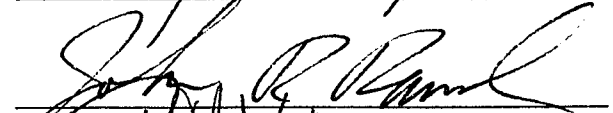

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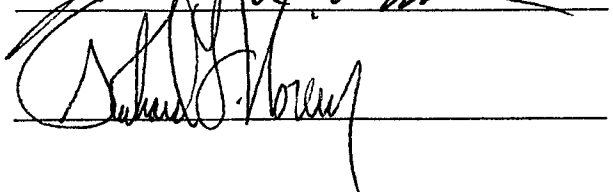
EXAMINING COMMITTEE:











Date of Examination: July 24, 1985